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ANNUAL INDEX

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# The LEATHER CRAFTSMAN

Vol. IV, No. 1

November-December, 1959

A. G. Belcher, Editor

Colleen Murphy, Art Editor

## Third Anniversary Issue

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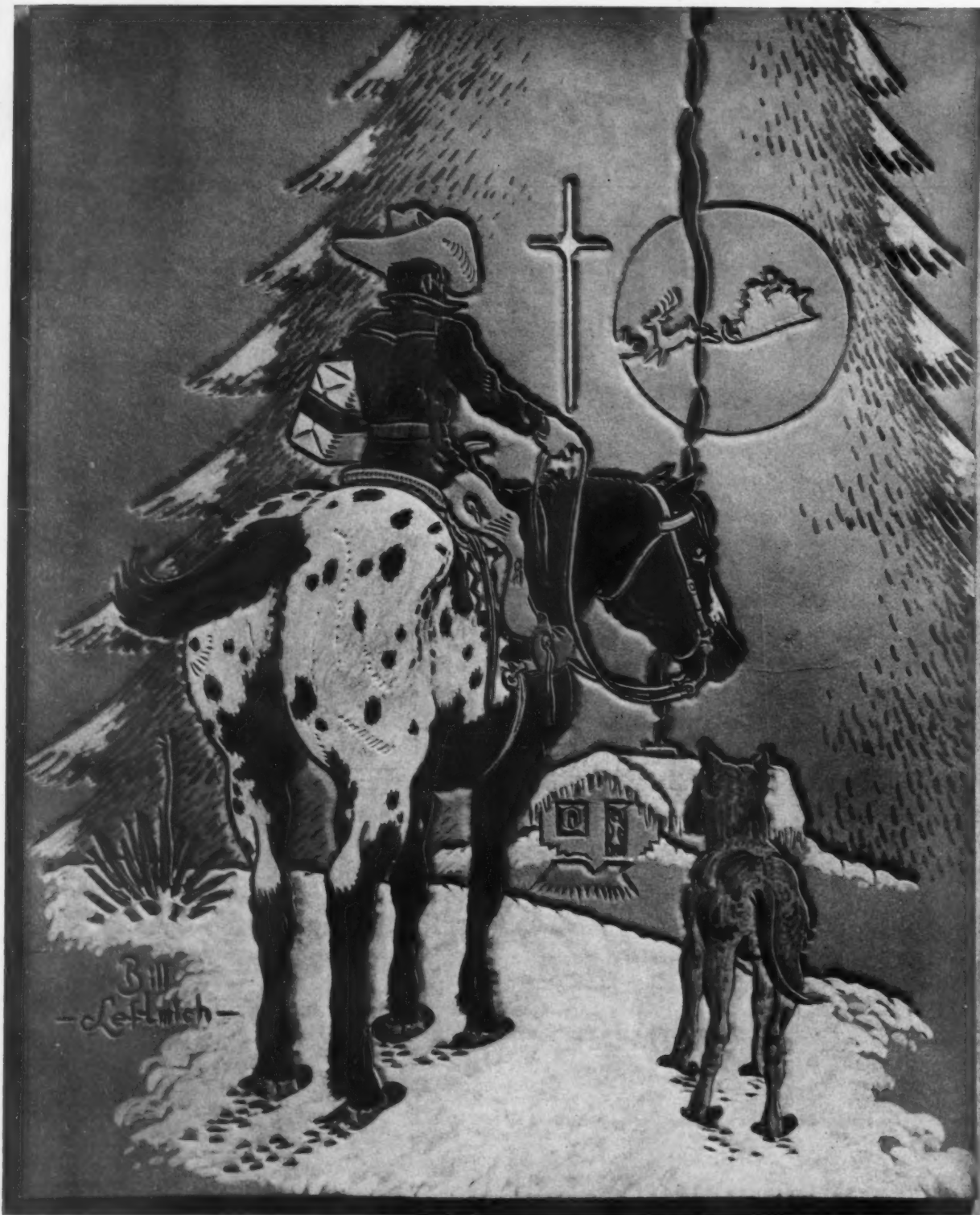
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## Our Front Cover

*Bill Leftwich carved and dyed this picture on a large piece of leather as an idea for a Christmas card. We liked the picture so much in its original size that we used it for the cover of this, our Christmas issue.*



# How To Cover A Box

By ROBERT MUMA

Boxes are ideal projects for display of any kind of leather decorating technique; and almost any kind of leather may be used for covering boxes. Skivers are thin soft and easy to handle. Tooling leather may be used with a tooled, carved or embossed design on the top; or fancy leathers, snake, lizards, ostrich, fish, etc., which are decorative in themselves and need no further work to enhance them.

There are three different types of boxes generally available for craft work and each has somewhat different problems involved. These types are illustrated in the sketch.

Type "A" can be covered with only two pieces of leather—one for the top and one for the bottom. These are turned over the edge of the wooden sides and cut flush with the inside.

Type "B" with hinged lid is also covered with two pieces of leather in the same way except that the leather cannot be turned over the edges but must be cut flush with the top of the sides.

In Type "C" the top may be covered as in "A" and "B" but the bottom part will require four separate pieces for the sides and another piece for the bottom. This type is usually without hinges so the leather should be turned over the edges as in "A".

Type "A" may be converted into Type "B" (that is, with attached lid) by using one piece of leather for the back of box and top to form a leather hinge. See Fig. 4. Indeed if this is done, with careful fitting, the whole box, both top and bottom, may be covered with one piece of leather.

Type "A" is the easiest for the beginner to do and this article will be concerned only with instructions for covering such a box. However Type "B" is so near like it you should have no trouble applying them to it. If you have Type "C" the legs may be cut off to form Type "A". Leather feet may then



This box top was carved and embossed in 3½ ounce cowhide and so covers only the flat top of the box. The rest of the box is covered with 1¼ ounce cowhide moulded over the edge at top.

be attached later as shown in Fig. 5. **GENERAL HINTS:** Only light weight leathers should be used for box covering. Generally speaking, the lighter the weight, the better. For this reason skivers or fancy leathers as mentioned above, being thin, are ideal for box work. Tooling leathers, for best results, should not be any heavier than 2½ ounce. Even this should be gouged some on the turns and skived well at the joins. Of course heavier leathers may be used but they need to be gouged well on the turns in order to get a square corner without bulging. Soft tanned leathers such as Genuine English Morocco and other imported fancy Goatskins used in bookbinding avoid this difficulty and are excellent and handsome box covering materials. **TO CUT LEATHER:** Turn leather flesh side up and set bottom of box in a position that when the leather is turned up on all sides it will come at least ½" above the edge of the box. Cut out this square or rectangle. Repeat for the cover.

- With a soft but sharp pencil draw outline of the box on leather; and with a ruler extend these lines to the edge of the leather (see Fig. 1).

- With sharp pointed knife, cut a-b, c-d, e-f, & g-h. Mark and cut i-j,

k-l, m-n, & o-p, about ¼" outside the line of the edge of the box. (This is to be skived thin for turning around the corner and a small "v" shape should be cut out at the bottom so that it does not cramp and bulge). See diagram.

- Skive i-j turn-over, and an equal amount along a-b so that when overlapped there will be no noticeable increase in thickness. Repeat this on all four corners. This is very important. In fact the success of your skiving will determine the success of your finished box. Do not skive the outside edges.

Now cement the bottom of box in position on the leather. A good quick-setting cement is best. Next cement one end of leather, and with thumb and forefinger along bottom edge, turn up against end of box, rubbing flat with a bone folder. In the same way turn edges over corners.

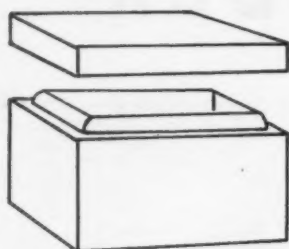
- With a sharp knife cut through sides at a & b Fig. 2. Then turn join across top edge and trim excess leather away from inside of box.

- Repeat on other end.

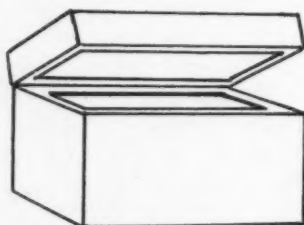
- Now do the same for one side except that there will be no turn

(Continued on Page 6)

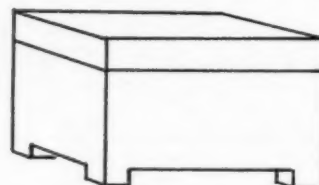
# 3 BOX TYPES



"A"



"B"



"C"

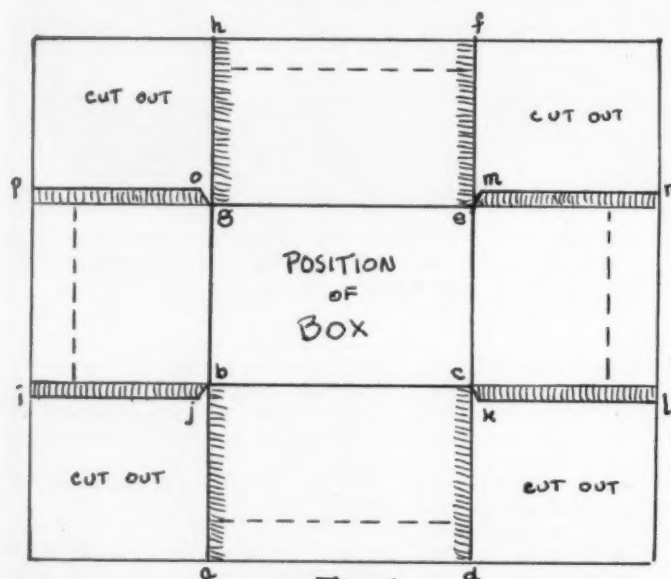


Fig. 1

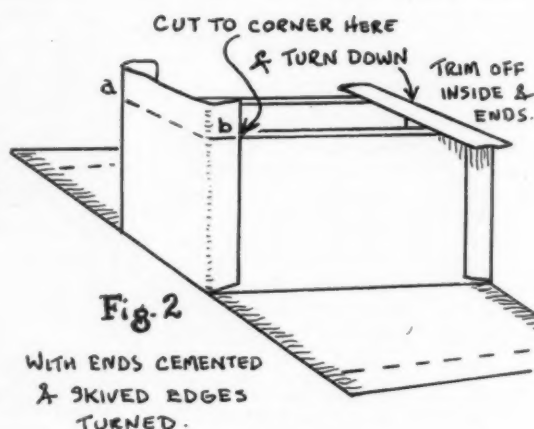


Fig. 2

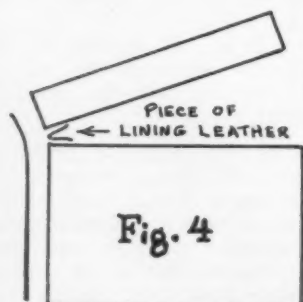


Fig. 4

SINGLE PIECE OF LEATHER ACROSS BACK MAKES A HINGED LID FOR TYPE "A"

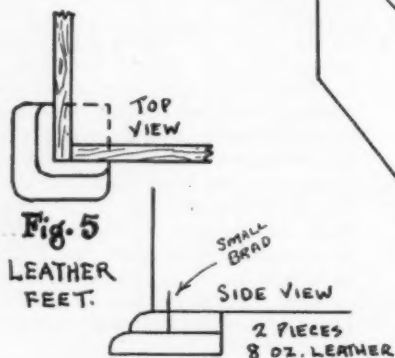


Fig. 5

LEATHER FEET.

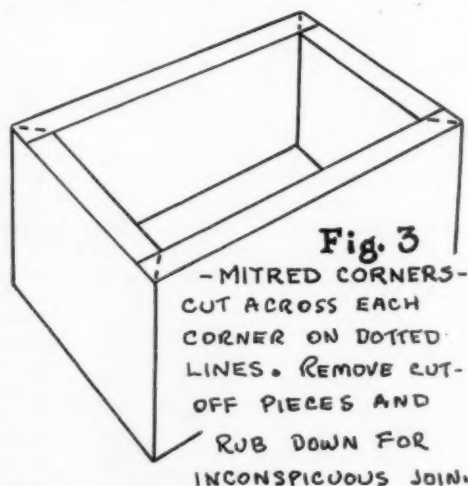


Fig. 3

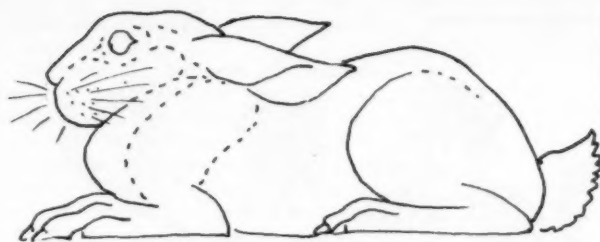
- MITRED CORNERS - CUT ACROSS EACH CORNER ON DOTTED LINES. REMOVE CUT-OFF PIECES AND RUB DOWN FOR INCONSPICUOUS JOIN.

*Robert Numa*

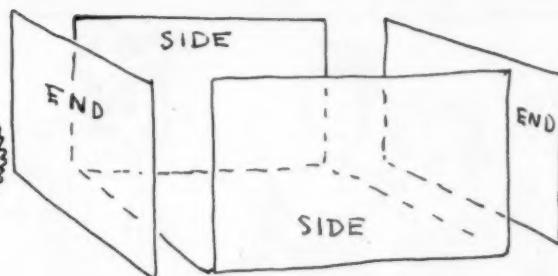
(Continued from Page 5)  
over at edges. Instead the skived edges will overlap the skived and turned edges from the ends.

● When the leather is cemented down across the top of side it will overlap the end pieces. Cut down through both pieces with knife di-

agonally and when pieces are removed you will have a perfectly mitred joint. Fig. 3.  
The top of box is covered exactly



**Fig. 6 TRACING PATTERN**  
(Design from Drawing by Hultgren)



**Fig. 7 CUT LINING IN 3 PIECES**

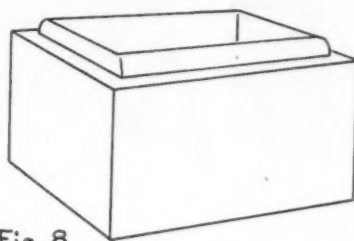
the same way. However any carving, modeling or embossing will have to be completed first. Because of this you will have to be very careful to have your design well centered to look right when finished. Other forms of decoration such as inlay, onlay, blind stamping (with hot tools) and gold tooling will have to be done after leather covering is attached, and except for gold tooling, while the leather is still moist.

#### LINING:

Boxes may be lined with skiver, Persian or suede. Padded velvet makes a luxurious lining for a jewel box. Suede is probably the easiest for the beginner to manage. Because of its softness and thickness it fills in the corners nicely and does not show wrinkles like a thinner leather does if carelessly cemented down.

Each end and bottom may be lined with a separate piece; or cut and cement on a piece at each end and one piece covering both sides and bottom. See Fig. 7. In this case apply the cement to the leather if leather is heavy, to the box if leather is thin and attach at the top of one side, laying it down gently with a bone folder to the bottom. Make sure it is rubbed into the corner carefully and then across the bottom and up the other side. It is best to cut the leather a little longer than necessary and then cut off the excess at the top when finished.

Your box is now completely covered with leather inside as well as outside. This type of box will have a liner of wood to hold the top in position when it is closed. This is usually removed quite easily in four pieces. The lining, of course, will cover the inside surface and may be extended to cover the exposed outside part as well if this can be done without making the lid too tight. If only the inside surface is covered then the exposed outer surface should be stained with matching dye and waxed or varnished.



**Fig. 8**  
SHOWING WOODEN LINER OF BOX

The embossed top on the box shown was done in 3½ ounce cowhide with swivel knife, beveller, matting tool, modeller and ballpoint modeller. The lines as shown in drawing were cut and bevelled and the figure embossed with ball point and modeller.

**EMBOSSING SECRET:** Cheap flank leather embosses easier than expensive back leather. Good embossing is accomplished from both sides; that is, emboss from the back and model from the top. Set the

embossing from underneath with household cement and fill with leather skivings or cotton and cement. Re-model while still soft.

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# MORE ABOUT BELTS

By AL STOHLMAN

Belt making has been in practice on this earth for more years and centuries than I would care to hazard a guess. Whether made in some foreign land or here on our own shores, the belt primarily serves two main functions, or a combination of both. Literally, to "hold your britches up" and/or as a decoration. However, many of us can no doubt remember a few youthful trips to the woodshed where the belt played an entirely different role, and very possibly altered the courses of our lives to some degree.

I have recently completed a book on how to make belts entitled "BELTS GALORE" that is now available to all. It features many new patterns and styles . . . but most important of all, it goes into the details of proper belt making procedures carefully laid out in pictorial step-by-step sketches by the hundreds. Plus dozens of tips and hints that is hoped will make your belt projects easier and more professional in appearance. A special section is presented on how to lengthen and shorten belts.

Due to the tremendous amount of material in this book presented on a given number of pages, there are still a few things I would like to mention about making belts. One of these is the selection of the leather. To make

top quality, long lasting belts . . . this cannot be stressed enough!

As you all know, the best and firmest part of the leather is the BACK of the hide. Here, the fibers are tighter and more closely knit. As the hide runs toward the neck, flanks, and belly, the fibers are looser and will have more stretch. This is understandable, as these areas of the hide were subjected to more movement and folding when the animal was alive.

In the trade, both ends of the belt are usually referred to as the "billets." However, in our instructions, we refer to the "billet" as that end of the belt with the holes—opposite the buckle end. And, since the billet is constantly used in buckling and unbuckling and is further weakened by punching holes in it for the buckle tongue . . . it is readily apparent why the billet must be the firmest end of the belt. The butt, or tail end of the hide, should be used for the billet. If in doubt as to which end of your belt is the firmest, turn it over to the flesh side and flex the ends sharply with the fingers. The end with the loosest fibers will easily show more wrinkles . . . use this for the buckle end. On short belts, both ends may show to be equally firm. In such cases, use either end for the billet, or the one you feel to be the best.

Practically all of the craft stores now handle ready-made belt blanks

with all holes punched and snaps attached. This is a very good feature for those not having adequate tools or a place to work. There is, however, one distinct *disadvantage* with this type of ready-made belt, as they are usually cut on a stripping machine that cuts the blanks from a full back (side of leather with the belly trimmed off) all at one time. Oftentimes that part of the back next to the belly will have soft spots in it and will be subjected to considerable stretch if not stamped carefully . . . resulting in a belt much longer than the intended size. Therefore, it is important to select the best of these ready-made blanks, when possible, or you may have to remove the snaps, shorten the belt, and reset them. Even the best of leather may stretch as much as 1/2" or more during the carving and stamping operations . . . that is why my recommendations are: **DO NOT PUNCH HOLES OR SLOTS IN BELTS UNTIL ALL STAMPING IS COMPLETED!**

**SPECIAL NOTE:** When buying ready-made belt blanks . . . it may be wise to order them 1" shorter than the size you want, if they are to have a carved or stamped design. The belt is very likely to have some stretch . . . and if it has not stretched the necessary full inch, it is a simple matter to lengthen it the small amount needed. Whereas to shorten it, with snaps attached and

buckle slot punched . . . is a more difficult project.

Oftentimes I will cut my blanks from  $\frac{1}{2}$ " to 1" shorter than the intended size in anticipation of the stretch that will occur during the stamping. Experience will teach you about how much stretch to expect, from the feel of the leather and the intricacy of the design to be used.

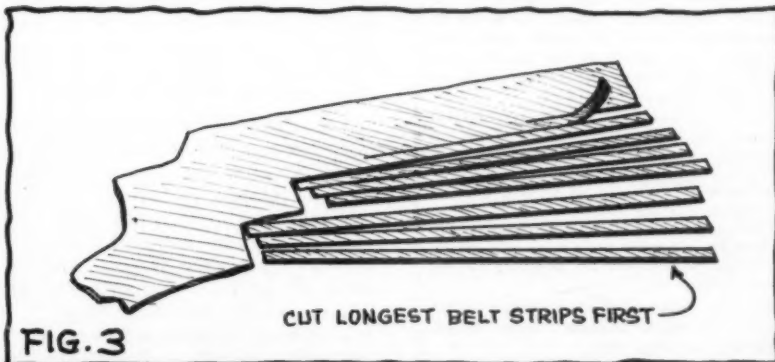
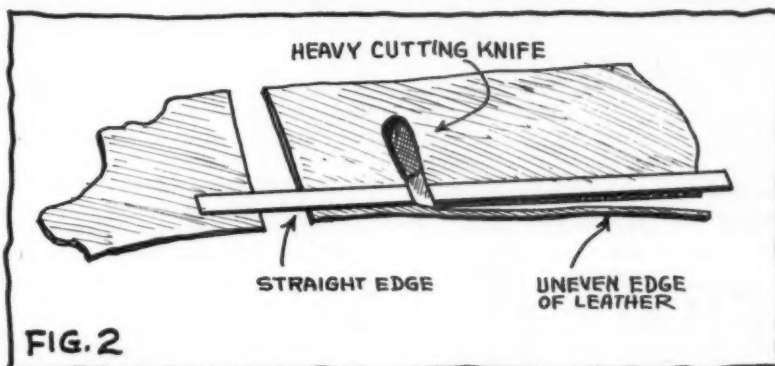
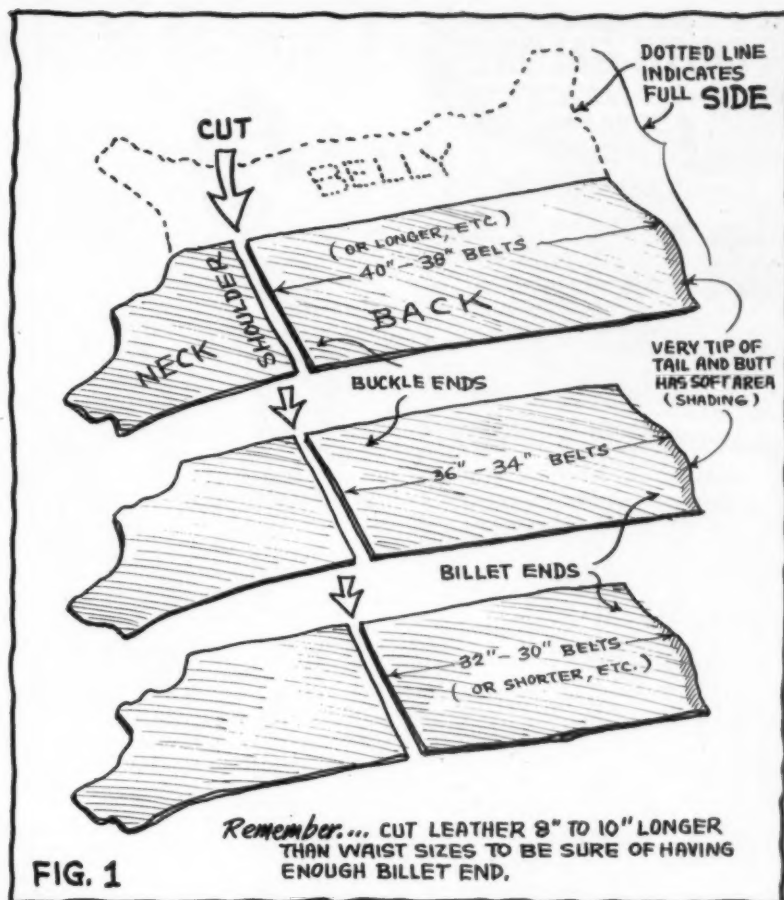
If you are making a lot of belts . . . and desire selection and top quality in each . . . the most practical and economical method is to buy the full backs and cut your own blanks. Get three or four backs and cut straight across the leather to length, as shown in Fig. 1. In this manner you will have very little wasted leather and the remainder of the back (neck and shoulder end) will be in one good sized piece and can be used for many other projects.

My instructions on page 2, of Belts Galore, may appear to be in reverse of the way most craftsmen measure out their belts . . . in that the measuring begins from the buckle end, rather than from the billet end. I personally measure them from either end, depending on the length of the belt strap and its quality. It actually amounts to the same thing, if the belt strap is cut within an inch or two of the correct length . . . and the method of cutting the backs to length (Fig. 1) is used. This insures a good buckle end and firm billet. I should also like to point out that the very end of the butt or tail end of the hide, for just an inch or two, is loosely fibred and should be cut off and not included in the billet. (see shaded area, Fig. 1).

Beginning my measurements (in Belts Galore) from the buckle end, was done for this reason: I wanted to insure the beginning craftsman of having enough leather on the billet end. By starting with the buckle end, he becomes conscious of the buckle to be used and the length of it, as well as the number of keepers to be used. This reminds him to make allowances for ample billet length . . . before cutting off the end of the leather.

If you are not making a lot of belts . . . and can only afford to purchase one back, or side of leather at a time . . . try to cut the longest belt lengths first, if it is at all possible (see Fig. 3). The least amount of leather will be wasted. However, this is not always possible . . . as you will be down to cutting 32" belts and someone will come along and order a 48"! Whenever you have a lot of short or medium length belt ends cluttering up your bench . . .

(Continued on Page 10)



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by **AL STOHLMAN**

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use them to make leather templates of your favorite designs, or cut them into leather conchos or other small projects. Look in your other issues of *THE LEATHER CRAFTSMAN* for ideas... you'll find plenty!

Use a good straightedge, or rule, to cut off a strip of the uneven edge of the leather before cutting the belt strips, as shown in Fig. 2. This insures straight belt blanks. Use a professional draw gauge, or the Stript-Ease, to cut your belts the desired width.

When you begin cutting belt strips down towards the belly of the hide... *watch out*... and don't be fooled into thinking you can make top quality belts out of them! The fibers are too loose, there is too much stretch, and they will not give very long service. These strips will be o.k. for shoulder or arm straps for hand bags, etc. Or, if too soft... skive the fleshy side down a bit to uniform thickness and cement two of them together and sew or lace for very strong luggage, or briefcase handles. Learn to use *all* of your leather... you pay just as much for the poor parts as for the best, and it *all* has a place to be used.

For good serviceable belts and deep carving and stamping, I like to use 7/8 oz. or even 8/9 oz. leather. To the novice craftsman, or even the customer, this looks and feels like an awfully stiff and thick belt in its unfinished state. However, after it has been stamped and the edges rounded and burnished... it has quite a different appearance. It will still feel stiff... but after a few



days and weeks of wear and flexing around the waist, it becomes very pliable and yet has enough body to withstand years of punishment. I like to give my belts a coating of neatsfoot oil, front and back, to add to their life, beauty, and wear. Allow it to dry and penetrate before applying your leather finisher dressing.

Six ounce leather is very good for men's dress belts if top quality is used. Women usually prefer softer belts, and 4/5 oz. or even 3 1/2/4 oz. leather will work very well as their belts are generally worn as a decoration or complement an outfit. Ladies contour belts should not be made out of lighter material than 3 1/2/4 oz. (unless they are lined), as the edges may curl out from the body movement.

I have always been a firm believer in quality. It takes no longer to carve and stamp a good, selected piece of leather, than a poor, flabby one. As a matter of fact... it actually takes *less* time! A good, firm belt blank will take deeper stamping impressions with less danger of stretch. The border lines will remain straighter and the edges will be easier to burnish. The belt will last longer... and your customer will realize his money was well spent and recommend your work to his friends—your business will increase.

So, to all of you belt makers and belt makers-to-be, may I suggest: "*Use the BEST... do your BEST*"... and you'll find the little added expense of material, and the added effort for excellence, will far outweigh itself in the end result. There is nothing that makes you feel so good as to have your customers sincerely compliment your work, and demand more of it. **QUANTITY** can never take the place of **QUALITY**.



# Elegance in 'Made at Home' Leather Jackets



**WHITE SHELTER CAPE**—Cozy, warm and lovely—wraps you "smartly up" for winter. Both styles pictured are Bee Marble "Originals"—gayly lined to suit Milady's moods. Pictured left: Popular collarless "Shorty" with taffeta plaid lining, softly whispering your every turn. Pictured right: The same "Shorty" with Caracul fur lining and collar for a dressy "after-5:00" note. Bee Marble suggests black "orlon pile" as another good lining. The original pattern for this Shorty includes four styles of collars (even a hood) and complete instructions for making the Mandarin-type closures which are shown here, and direction for two styles of pockets. You, too, can make them. Just order the pattern "original" from Bee Marble, 118 W. Cass, Greenville, Mich.

By BEE MARBLE

If you can sew you can make leather garments! It is faster and easier than making garments of fabric—IF YOU KNOW HOW! The HOW of garment making is the purpose of this article. The methods explained are HOME methods which anyone can easily use. These do not necessarily work on all garment leathers. Each leather is different, and thus no two leathers are handled exactly the same. For instance—

don't try to handle any other leather as you handle deerhide—you may ruin it! Finishes vary, as do animals and skins, so the SPECIFIC directions in this article apply only to the leathers described and used in the pictured garments. There are some GENERAL DIRECTIONS which apply to all grain or smooth finish leathers when used in garments. These directions follow:

1. Choice of pattern. This was the most difficult part of this particular

assignment, since our Editor wanted me to select and use commercial patterns. It was impossible to find a commercial pattern for either planned garment, so these are original designs. (You can order the pattern for these jackets from me—and possibly your craft dealer.) If you are able to find a commercial pattern which you like, there are several things which you should notice; i.e. placement of fitting darts

(Continued on Page 12)



**THE SAME BEE MARBLE "ORIGINAL"**—In soft white shelter cape "Shorty"—only this time with white nylon fleece lining and matching leather snap-on collar for a truly versatile note. Smart from morning till night. Make it yourself and listen to the compliments. Order the original pattern from Bee Marble.

*(Continued from Page 11)*

—a leather garment looks and hangs better if darts are in the shoulder seams, than if they are underarm. Be sure that the parts of the pattern are not too large to be cut from the skins you wish to use. If you are using Finetta you have no special pattern problem—only with smaller skins. Very flat, round (Peter Pan type) collars should be avoided as the leather is too heavy for such sharp curves.

After you buy your regular commercial pattern, cut the garment out completely in muslin, machine baste, fit, and then place this altered muslin pattern on your leather. If you are sure of a correct fit you should cut the complete pattern out of heavy

wrapping paper—marking every notch and dart. Every piece should be marked as to the right side. Since this gives you a complete pattern you can easily take or send it to your craft dealer—lay it on the skins, and be sure you have enough leather. There is no such thing as "Cut Two" or "Place on a fold" in cutting leather—every piece is cut singly.

2. Select your skins. Be sure the weight is uniform, the color the same, and that the skin is pliable and supple . . . not stiff or heavy.

3. Make sure there are no flaws in the right side of the leather—if there are, mark them on the wrong side with chalk. Place pattern on wrong side of leather, placing it straight

with the natural grain of the leather—neck to butt. Under collars are cut on the bias of leather, just as in fabric. Mark with chalk around each piece of pattern, marking all fitting darts and notches. Remove pattern, and cut.

4. "Baste" with an automatic pinner (Dritz) or a stapler. If you have neither, paper clips may be used. Be sure that all staples and pins are in the seam allowance—pin holes are *permanent* in grain leathers.

5. Using scrap to try it—lengthen your sewing machine stitch until it looks nice, and lower your pressure foot adjustable screw until the



DEERHIDE  
JACKET



Though heavy and spongy, this leather handles almost like fabric—it can be shrunk with steam, or steam pressed. If you want to be sure that seams do not stretch in stitching, put light weight wrapping paper under each seam as it is stitched. Your zipper may have to be put in with a power machine such as is used in shoe repair shops. Some home machines can do this job—others are not heavy enough. Everything can be done at home providing you use a simple pattern which does not require stitching through more than two thicknesses of leather at once. This leather is so much heavier than other garment leathers that a heavy duty machine is required when a complicated pattern is used. The lining of this jacket is quilted chintz which exactly matches the deerhide in color, and it is also put in with Velcro.

spongy leather is carried along under the pressure foot the same as fabric. Use nylon heavy duty thread, or mercerized cotton upholstery thread.

6. Stitch your seams, remove pins, clips or staples, and clip the end of each seam for *one inch* almost to the stitching line (1/16"). The ends of seams are either crossed by another seam, as in setting in sleeves, or they are hemmed. If this leather is not cut, you will find it difficult to stitch through four thicknesses of leather—or, if in a hem, it would be too bulky to look well. Tie your threads—*never* back stitch in leather. Cut out the excess leather from darts. Now press this set of seams—not with an iron unless you are using deerhide, but as follows:

With a moist—not "Soppy"—sponge dampen the seam line on the back of the leather. (Each side). Don't sop the leather with water because if it seeps through to the right side, a stain may result. Finger press the seam open and then roll with a roller. A wooden wallpaper seam roller works perfectly. A toy rolling pin can even be used. Be very careful not to stretch your seam—remember the "gentle" touch is the right one with garment leathers. If you are using a mock fell seam, clip the front edge to 1/8" and fold the back full width seam over it—dampen and roll, then stitch.

7. Apply interfacings and seam tape to tailored garments—spot cementing rather than stab stitching. The tape and interfacing is machine basted to the garment.

8. When facings, collars, etc., are complete, do your hems. Apply white milk (Latex) cement to the inside hem line, and carefully press together without stretching. On bottom hems, tiny dots of cement may be added along the top edge of the hem. Cement—like other moisture—makes the leather more likely to stretch, so must be used with discretion.

9. Linings in leather garments are best put in with "Velcro"—zippers are much too bulky. Linings soil easily and can then be taken out and washed, or dry cleaned whenever needed. **NEVER SEND A LEATHER GARMENT TO AN ORDINARY DRY CLEANER!** There are those who are especially equipped for cleaning leathers—most are not. With the ladies shelter cape shown, you simply wipe the leather off with a damp cloth for cleaning, so dry cleaning is unnecessary.

# GARMENT PATTERNS

## Published In Previous Issues

Popularity of good, well styled leather garments is growing like Jack's beanstalk.

That is why you are seeing more material on this subject in *this* issue.

But . . . those who have been subscribers since the beginning of this magazine, over three years ago, have

seen a number of articles on this subject.

Following is a resume of the stories on leather garments in previous issues of **THE LEATHER CRAFTSMAN**. Ask your subscription agent for these issues . . . or write to us. They're 35c apiece, while they last.

**VESTS**, combining leather and wool—Patterns, in scale, are shown for:



**MAN'S TOP COAT** was improvised from this pattern, Butterick No. 6317, "Sleep Coat." For more information, see Vol. I, No. 3.



**MAN'S LEATHER SHIRT** pattern was published in reduced scale of one inch squares, in Vol. I, No. 3.



**WOMAN'S VEST** with moss-stitched knitted back and sleeves, suede or smooth leather front with 6 buttons, French picking.



**MAN'S VEST** with cable-stitch knitted back and sleeves, suede or grain leather front with 6 buttons, French picking.

Complete instructions are given for making both vests in Vol I, No. 2. You may use old cardigan sweaters or knit the back and sleeves—to complete the leather fronts of these vests.

(Continued on Page 15)



# NECCHI and ELNA MACHINES SEW LEATHER.....BEST!



NECCHI SUPERNOVA ULTRA



ELNA SUPERMATIC

Impartial tests conducted by independent laboratories and by home economists from leading colleges and universities show Necchi and Elna machines are best for garment constructions of Tandy Leather Co.'s "Finetta."

There is a Necchi-Elna Sewing Center near you.  
Consult the Yellow Pages of your telephone directory.



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**CLIP THIS COUPON TODAY!** (EXPIRES Feb 28, 1960)

*Every Seamstress should have this Booklet!*

## Patterns Previously Published

(Continued from Page 13)



**MAN'S VEST** of haircalf is shown here. To add to the novel appearance, the vest is laced all around. You can use the pattern to make it of any kind of garment leather. Larger pictures, scale pattern and simple instructions were published in Vol. II, No. 1.



**LADY'S WESTERN JACKET**, pictured here, is an adaptation of a pattern by McCall that suited the lady who made *this* garment. Details of construction are shown with information on how to do it in Volume II, No. 2.

**LEDERHOSEN** is the name of Austrian (Tyrolean) leather pants that are worn in the mountains of Central Europe. They wear so long that a man needs just one pair during his lifetime. Patterns and complete details of construction and decorating are shown in Vol. II, No. 3.



**CHAPS** are necessary to the working cowboy . . . and to the "dude" who goes on pack trips, trail rides and similar voyages aboard a horse. The bat wing chaps pictured here are easy to make, says the author of the "how to make them" story in Vol. I, No. 6 He not only *tells* you how but shows you how.



Letters to the Editor on the subject of leather garments have come to us in increasing volume . . . showing the continued interest, and the growth of new interest. Personal letters have been sent to those who wrote the editors for such information, but it seems about time to publish answers to the most commonly asked questions—to save the time of our secretary.

Most inquirers want to know about patterns. Since the big pattern manufacturers, Butterick, McCall, Simplicity and others, have neglected our readers, you may have to look for a "cloth" pattern that suits you and adapt it to leather . . . as suggested by Author Pearl Maugham. This author, new to our pages, has been making "custom made" leather garments in the Hollywood area for about 20 years.

June Shafer gave you this advice in her article on a **LADY'S WESTERN JACKET**, published in Volume II, No. 2. It is still valid.

Author Bee Marble has set up shop to make patterns for leather garments . . . at least for those pictured in this issue. Let's hope that the big pattern houses go and do likewise. Meanwhile, see Bee . . . if you like her styles.

Another commonly asked question pertains to cleaning. Well, if your leather is suede, use a brush. If it has a smooth surface, or grain, the tanners recommend a "mild solution of soap and water." There are a number of cleaning establishments over the country who do an excellent job . . . but most dry cleaners cannot. Do not, we repeat, **NOT**, send your garment to an unknown dry cleaner . . . no matter how well he cleans your woolen clothes.

Specialists in cleaning leather—whether dealing exclusively in leather or also handling other materials—have a trade association called the Suede and Leather Refinishers of America. It is recommended that your leather garments be cleaned only by a plant equipped for leather. While there are some plants who do clean leather properly, who are not members of SLRA, if your garment is sent to a SLRA plant you are sure it is going to be cleaned as leather should be.

To obtain the name of your nearest SLRA authorized plant, address your inquiry to SLRA, Room 2307, 75 E. Wacker Drive, Chicago 1, Ill. If you mention **THE LEATHER CRAFTSMAN**, they will send you a discount certificate good for a 20% saving on the first cleaning of your garment.

# How About A Western?



By PEARL MAUGHAM

With the new machines which can be adjusted to handle different materials, it is quite popular to make your own suede garments, vests, jackets, suits, dresses, etc. It is not only economical but pleasant; gives a sense of real accomplishment. An old fashioned treadle machine can often be used with great satisfaction after adjustments have been made.

Pressure must be lifted and stitch lengthened. If you are working on light weight leather which puckers and cuts easily, place a piece of paper beneath it. Remove later.

Number forty cotton thread should be used on suede if it is light weight; number twenty-four is used on heavier materials. Silk thread often cuts suede or causes other difficulties. Leather can be cut in any direction as there is no "up" or "down" to it.

Do not stretch at any time. Feed

it forward into the machine. Taffeta can be used for lining, but a cotton twill is best. Satin cuts out at the seams, does not last long.

When a large factory sees a new style jacket, they buy one of them, rip it up and make a pattern, so they too have them. This is the best way to get a pattern for a man's jacket. Commercial patterns are not very satisfactory and for a man, are very hard to find.

They always need adjustments, and you take a chance on cutting into leather without knowing whether or not the garment will fit. It is a little easier, when making ladies' garments, though it is safer to cut it after a jacket which fits you, if you cannot get a factory pattern.

Rip an old coat (not a suede jacket which is stretched). Press thoroughly. Lay out on heavy paper and cut a pattern one quarter of an inch larger, all around. Leather gar-

ments are worn looser than cloth. Be sure to mark all seams, also notch middle of back collar and middle of back neck.

The Western style is most popular and easier to make. If you decide to buy a pattern, a plain bathrobe pattern is best (one which fits). Cut it at the length you want (eight inches below the waist line usually), and add fringe.

If it should be small at waist line (4 in. maybe), add one inch to both sides of front and one-inch to sides under arm at waist. Also add at hips in these same places the same amount. This gives you the extra four inches.

Be sure it is plenty wide enough at shoulders and between shoulders six inches below neck line.

Never shorten sleeves at arm hole. If it is much too long, fold over pattern at elbow and cut shorter, or take off at wrist.

If a person has high shoulders—cut the back of yoke  $\frac{1}{2}$  in. higher at outside—near arm hole—but not at neck. If he is round shouldered—cut back of yoke  $\frac{1}{2}$  in. wider at shoulder seam and put in dart half way across. This gives fullness across back and fits the shoulder seam onto the front of jacket.

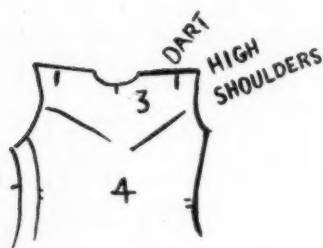
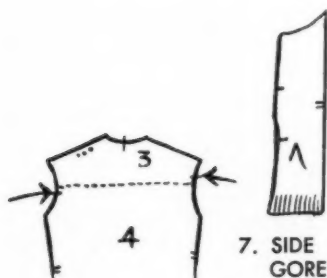
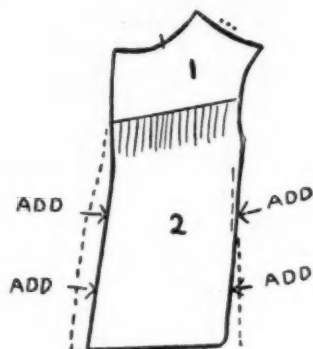
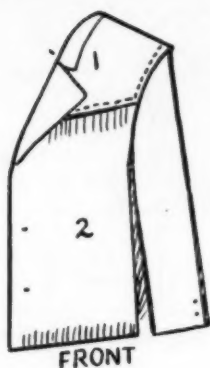
For a size thirty-eight (average size) man's Western, cut eight inches below waist line, it takes close to forty-five square feet. Four six-foot skins for body and three and a half, five and a half foot ones for sleeves, fringe, collars, belt, facings, pockets, etc.

If you use split suede, it will have to be taped all way around on every piece, except the under arm gore. Regular weight skins need tape only on bottom side of collar where it sews onto jacket, and up the fronts to prevent stretching. Two and a half yards of lining.

1. Lay pattern carefully on suede so it does not stretch. Cut both fronts from same skin, if possible. Always lay right side of leather together, then you will not have both pieces for one side of jacket. Roll together with outside of leather facing, always. This saves much trouble.

On Western jacket, cut yoke beginning four inches down from shoulder seam and cut across slanting to the front. Add  $\frac{1}{2}$  in. for seam on both pieces, so they can be sewed together again after the fringe is sewed in. Be sure to notch at all





seams and mark where pockets belong, also where collar is sewed onto jacket in front.

Lay fronts exactly together and using scissor points, pierce *through both fronts* where pockets go. Do not let it slip. These can be easily seen when held to the light. Never use crayon or chalk.

Cut two lower pockets  $7\frac{1}{2}$  in. x 7 in. and one upper one,  $6\frac{1}{2}$  x 6 in. Cut fringe for both fronts. Slant them across ends so they will fit onto yokes and hang straight.

On *left* side of front mark places for button holes, if a man. First one even with arm hole. Takes three buttons.

Cut small strips  $\frac{1}{2}$  in. wide and four inches long, for side loops.

Fronts should be completely made first.

2. Cut back of pattern for yoke, beginning four inches down from shoulder seam and slant across to center back. Cut fringe 6 in. wide. Add  $\frac{1}{2}$  in. on yoke seam and bottom seam so fringe can be sewed in. This can be cut in two pieces. Then sew top and bottom together again. Notch.

3. Cut sleeves, and fringe long enough to reach from 1 in. down from top — and up —  $1\frac{1}{2}$  in. from wrist, at back of sleeve. Cut strip forty-five inches long and four inches wide for belt. Cut side gores, facings, collars.

4. Now we place the pockets on the fronts exactly so the top corner hits the hole you have pierced with scissors, after having hemmed them one inch and sewed in fringe. Put a speck of cement (Java Milk) under corners so pockets will not slip while you are sewing them on. Be sure to notch front edge of jacket exactly even with top corner of pocket. This insures them to be evenly placed. Place upper pocket on scissor hole, cement, sew, etc.

Now sew fringe on lower part of front (2) at yoke. Place upper part (1) right sides of leather facing — and sew together. Turn upper part (1) back in place and pound down with small hammer covered with leather and handle removed. Stitch, on yoke  $\frac{1}{4}$  inch back from seam, from arm hole to front of jacket.

Tape fronts with tailor tape. Hold this firmly, but do not pull too hard, or it will pucker. Be sure to match notch where pockets are marked on front of jacket or they may come out crooked. Sew tape on right side of garment. Cut another piece same length and measure *where* this notch

(Continued on Page 18)



## CUTS STITCHES LIKE CLOTH

To make the smartest new leather coats and jackets, make sure to use RANCHIDE by Lawrence.

Coats of Ranchide need no piecing . . . the leather can be easily sponged with mild soap and warm water . . . it will retain its good looks.

Light, supple Ranchide drapes from collar to hem as beautifully as cloth, yet has a special grace all its own.

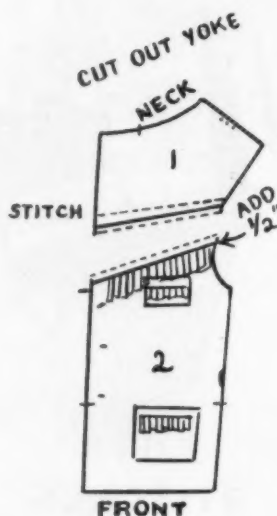
A. C. LAWRENCE LEATHER COMPANY  
A DIVISION OF SWIFT & COMPANY (INC.)  
PEABODY, MASS.



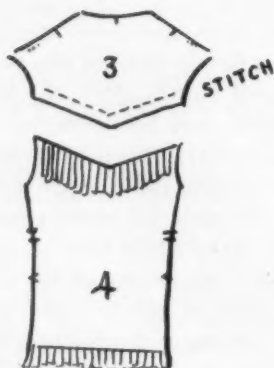
BACK



COLLAR



FRONT



BACK

comes on the tape which is sewed on. Place this exactly on notch (for pocket) on left side of jacket and stitch on. Your pockets will be evenly placed.

Now sew side gores (7) to the front pieces, short sides matching. Flop over and run back with  $\frac{1}{4}$  in. seam laying forward and stitch on front piece (2) to arm holes.

5. Sew back (4) with fringe. Sew in loops at waist line.

6. Now lay front pieces right side up, facing each other and neck towards you. Place back (4) onto this and start sewing from bottom, at right hand side. Go all way around. Flip over and come back on outside, sewing on back pieces. Sew on front pieces at shoulder seams. Tape bottom edge of collar.

Match middle of back collar onto middle of back of yoke. Sew. Turn collar back up and stitch down again on collar part. This holds jacket seam under. Fit end of collar exactly onto mark on jacket where it is to be placed and leave  $\frac{1}{2}$  in. loose at ends, for seams.

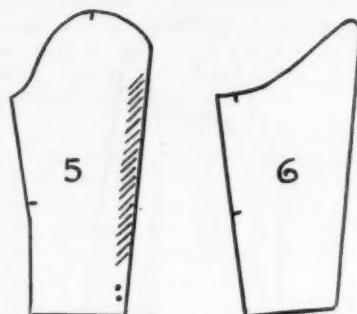
7. Sleeves: Sew fringe on top sleeve (5) starting one inch from top and extending to three inches from wrist. Lay this on top of under-sleeve (6). Start sewing at top, and back part. Flop over and sew seam down  $\frac{1}{4}$  in. back, so fringe will hang down straight. Join inside sleeve seam.

8. Place inside sleeve seam just forward (not more than one inch) from front side of side gore (7). Put notch at top of sleeve with the shoulder seam. Be sure the fringed back sleeve meets the yoke at the same place on both sides. They usually fall just below the yoke.

Turn jacket over and thoroughly pound seams down around arm holes, turning them back onto the jacket. On account of it being fringed, it is better to do the second stitch around, on the right side. This is a little harder, but you have to watch and not stitch down the fringe.

9. Lining: Cut facing and sew onto fronts. Cut lining exactly like outside. Sew together. Hem to length just above fringe. Cut back one and a half inches wider and put pleat at neck, to give more room. Sew top collar to lining, matching notches at front of neck and at middle back. Cut sleeves one inch shorter than outside. If sleeve seems large, full it in at front of shoulder—to two inches below. Do not gather.

10. Lay jacket on machine face up—neck towards you and lay lining on top, fronts together. Start at bottom of front (2) and sew all around, being very careful that the notches meet perfectly at the collar. At this point, nip the leather back to the stitching so your collar will turn back smoothly.



TOP SLEEVE

UNDER SLEEVE



Straighten out sleeves with top (5) towards you and top sleeve of lining (5) facing the leather. Pick up at the wrist and place this top piece (5) onto the top piece (5) (of sleeve) in the jacket. Stitch around wrist. This will look crooked at first. Be sure you have it right. Sew shoulder pads in lining — not in leather.

Turn the whole garment. With a pencil or some blunt instrument, poke out the points of collar and facings. Roll out the edges completely smooth. Pound down all seams, being sure they are even. Lay on machine and start sewing around edge,  $\frac{1}{4}$  in. back. Sew from wrong side. Start at lower right hand corner of front.

Make belt and slip through side loops.

Sew two small two-hole buttons on back of sleeve and three larger two-hole buttons on right side of front. Have button holes made.

You have a jacket and a lot of fun.

# Show Your Leathercraft

## Congratulations, Blue Ribbon Winners:

Mrs. Althea Long  
55 So. Main, Altamont, Illinois  
Effingham County Fair

Margo Berg  
Prairie States Leather Guild  
Illinois State Fair

George Reininger  
Prairie States Leather Guild  
Illinois State Fair

Guy Lundvall  
Prairie States Leather Guild  
Illinois State Fair

Trudy Schafer  
Prairie States Leather Guild  
Illinois State Fair

Walt Wilkie, *President*  
Prairie States Leather Guild  
3323 So. 59th Court, Cicero 50, Ill.  
Illinois State Fair

Dick Haska, *Vice Pres.*  
North Star Leathercrafters  
820 No. Pascal St., St. Paul 4, Minn.  
Minnesota State Fair

John H. Banks  
2504 W. Five Mile Pkwy., Dallas 24,  
Tex.

Southwest Hobby Show  
Multnomah, Oregon Fair  
Montana State Fair

## FAIRS EXHIBITING Leathercraft Open to the world

FLORIDA, Jacksonville  
1245 East Adams St.  
Greater Jacksonville Fair, Nov. 12-21

COLORADO, Grand Junction  
c/o R.E.A. Bldg., 2723 Grand Ave.  
Columbine Cowbelles, Nov. 9-10

CALIFORNIA, Imperial  
Cal. Mid-Winter Fair, Feb. 28-Mar. 8

your suggestions. If you are planning to exhibit at a fair you are a potential member. Does this suggestion sound reasonable to anyone? How about naming the club the "Exhibitors Club," open to all exhibitors of leathercraft? Have county and state fairs as divisions of the club. Make blue (1st.), red (2nd.), and white (3rd.) ribbons as official steps of rank of membership within the divisions.

As you have noticed, preceding this article is a list of ribbon winners and their addresses. If you win a ribbon in any fair be sure to drop us a card or letter so we can publish your name and address. Remember that advertising pays, and pay is what we want.

The September issue gave a long list of coming fairs that exhibited leather. I sure hope that all of you entered some of your projects and received the benefits afforded by so doing. The winter months coming up are not a time of fairs. Thus it is a fine time to create some projects to show later in the year. Before we go into our future projects I would surely like to remind each of you to enter the leathercraft exhibit being put on by the Columbine Cowbelles. Ship your project "prepaid" to Mrs. Alva Reid, Fruita, Colorado; and she will return it C.O.D. after the showing. Mrs. Reid is the contest chairman. We sure thank her for her nice letter and wish her a successful show.

In the September issue I strongly stated my personal beliefs on exhibiting at fairs, and the fine personal and material benefits received by so doing. I would like to quote from an editorial taken from the Dallas Morning News showing what the two strongest nations in the world think about fairs. Quote:

"The United States is being forced by circumstance to become an international showman. Russia's success in using exhibits at trade fairs as propaganda has pushed our government into similar efforts. Our show at Brussels last year and at Moscow this year are two of many such projects.

"A check by the Associated Press shows that our government has taken

(Continued on Page 20)



One-third of the exhibit by John H. Banks at the Southwest Hobby Show, Dallas, Texas.

## By JOHN H. BANKS

I wish to express my gratitude to each individual and each club that has written to me. I appreciate the information, the encouragement, and the criticism. It is always a pleasure to make new friends and to swap thoughts and theories. In the last paragraph of the September installment of "Show Your Leathercraft,"

I asked about interest and suggestions for a "Blue Ribbon" club. Could it be that some of you didn't read that far? Sincerely, we had quite a few interested, but we didn't have many suggestions on "how or what" it should consist of, or how it should be run. I would like to remind you that you don't have to be a blue ribbon winner to write in



(Continued from Page 19)

part in about 100 trade fairs in the last five years, at a cost of at least \$35½ million. This compares with an estimate of at least \$100 million spent by Russia. The United States has exhibited in 14 fairs this year."

The above quote impresses me with what a tremendous opportunity is afforded by exhibiting in our community fairs. I sincerely believe that if two countries as powerful as the United States and Russia are willing to spend this fabulous amount of time and this tremendous amount of money on fairs, then it must surely be a wise and practical business venture for me, when it actually takes so little time and such a small investment to participate in a community fair. These two governments, to participate as they do, surely must be thoroughly convinced of the ability of fairs being capable of reaching and selling the individuals. Another astounding fact, that for the small investment that I must make to enter a fair, is that my work project will be viewed by almost as many people as view the government projects at the "trade fairs" where they participate at a tremendous expense.

The following quote shows what the government thinks of the cost of their exhibits. Quote:

"Our exhibits at foreign fairs are a relatively inexpensive means of gaining advantage in the cold war. They demonstrate the developments made under free enterprise and give emphasis to our peaceful activities."

Maybe some of you think this fair business might just be a form of government waste. May I again use a quote to show you the wonderful results that the government is getting. Quote:

"Yugoslavs liked so well the supermarkets they saw at the fair in Zagreb that they bought it at once. They now have 9 supermarkets in operation and are planning 60 more.

"In Poland last June an American machine for making cigarettes was so popular that the Polish government bought the display machine. Many of the American exhibits at foreign trade fairs are made by our corporations interested in overseas trade. Their displays have whetted the demands for American goods."

Please take note, from the above quote, that another strong and intelligent business administration — "the corporation" — has come into the picture of merchandising at the fair. We as small businessmen can hardly afford to not accept the judgment of such successful organizations.

If you believe in the fine benefits of fair exhibition as I have advocated them, and if you believe in the quotes from our governments activities in their fairs; then allow me one last quote from which I think we can learn an important lesson about what projects should be made to show at fairs, and how we should make them. Quote:

"Our displays varied with the sites of the fairs—" and "Russia has hurt her interest by showing samples of luxury goods that she has made experimentally but is unable to deliver. People at the fairs are learning that they can obtain prompt delivery from the United States."

From the above quote I think we can get several good ideas about what kind of leather projects we should make to enter in future fairs. First I think we should give some thought to what fairs we plan on entering, what part of the country these fairs are located in, and what season of the year the fair will be held. Almost every section of the United States has slightly separate styles and customs, and the seasons of the year most decidedly have strong emphasis on what styles are most useful and popular. Another important reason for planning what fair we are going to enter, later in the year, is so that we may contact these fairs and find out what entries they have listed for premiums. Some fairs list several entries of different projects and, naturally, your entry must comply. Other fairs only list one entry and list it as "Leather-

craft." These type fairs are usually much harder to win because there is only one first place ribbon. But they also give you more freedom with which to select your entry. It's up to you to create something appropriate and original to exhibit against all other competitors. It's you and your idea against the field.

Now in planning our project, we have in mind the goal of winning a blue ribbon. A badge of merit. But I think a fact that the United States proved against Russia, should surely be considered by us. If our project is so intricate and elaborate that we can't produce it quickly enough and economically enough to fill all orders that we receive, then we have not actually fulfilled our goal. Our original aim was to win a blue ribbon; but to win a blue ribbon as a proof of craftsmanship par excellence, so that we could produce and sell projects at a higher price.

May we as craftsmen keep these points of craft uppermost in our minds while creating our entry? The project must be: 1. Well constructed. 2. Made of good material. 3. Useful. 4. Original. 5. Neat and clean.

I have put one criterion on my work. On each separate project I try to do the very best that I am capable of doing; no matter who it is for, what it is for, or how much I am to receive for it. I have tried to leave just a little bit of myself in each project that I originate. By so doing I hope to lift myself from a workman to a craftsman.



Trudy Schaefer, Prairie States Leather Guild, demonstrating at the Tandy Booth during the Illinois State Fair.

# Five State Awards Won By Prairie States Leather Guild



Award winning craftsmanship of the members of the Prairie States Leather Guild in the leathercraft competition of the Illinois State Fair. Five Ribbons of a possible twelve were awarded to members of the Prairie States Leather Guild.

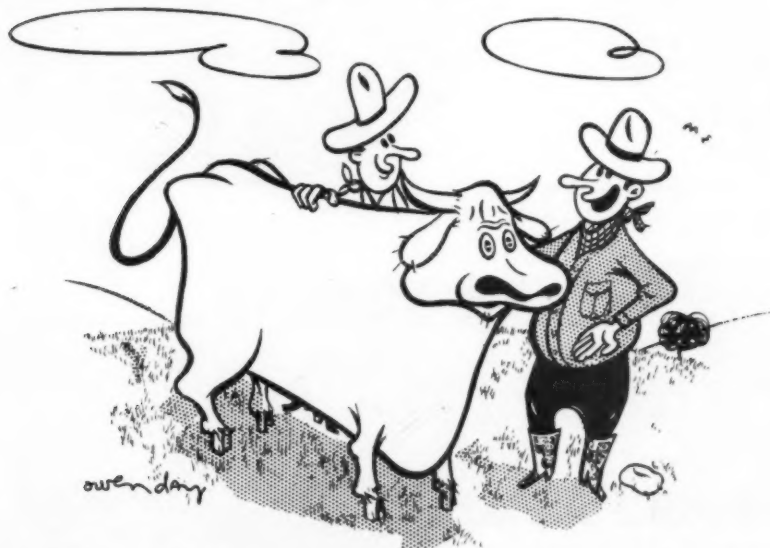
By WALT WILKIE

Entering the leathercraft competition, for the first time, in the Illinois State Fair, members of the Prairie States Leather Guild were awarded five prizes of a possible twelve.

In the Key Case, Book Mark and Comb case division the first place

ribbon went to Margo Berg. Winners of second and third place awards in the Handbag classification were Guy Lundvall and Trudy Schaefer. George Reininger and Walt Wilkie received second and third place ribbons in the Billfold division.

All prize winners were the recipients of cash awards in addition to the ribbons.



"I don't know how many pounds of beef this cow will bring but I'd say we'll get at least a hundred leather belts!"

Members of the Prairie States Leather Guild conducted demonstrations at the Tandy Leather Company display booth throughout the ten day event. Imparting advice and helpful hints to the many interested craftsmen in attendance at the booth were Margo Berg, Trudy Schaefer, Laura Johannes, Fred Heiligenthal and Walt Wilkie.

The State Fair, held at Springfield, Illinois, began on August 14th and ran through August 23rd.



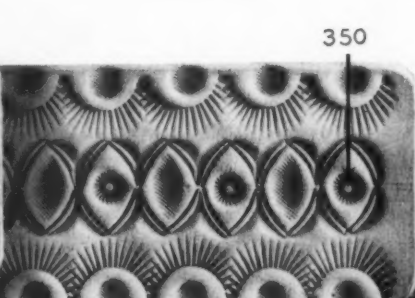
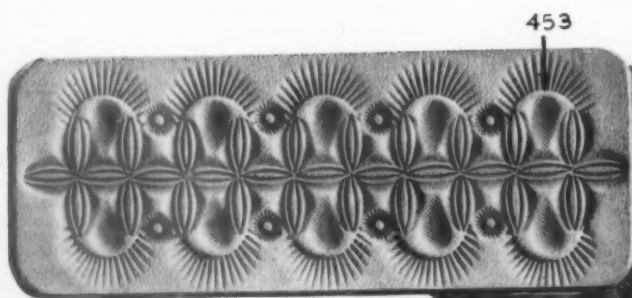
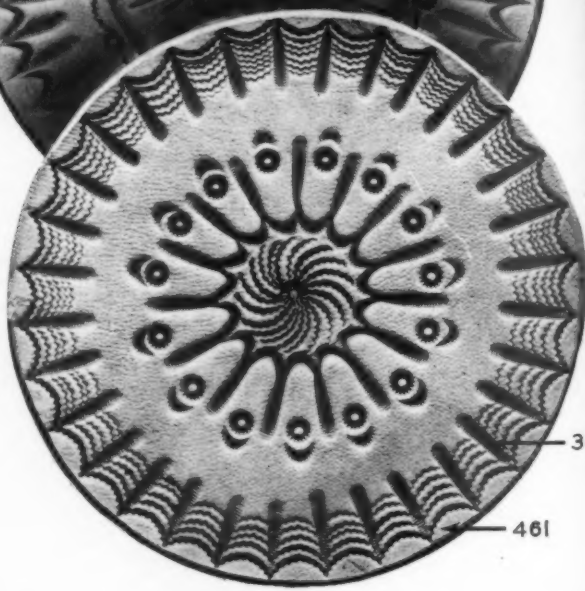
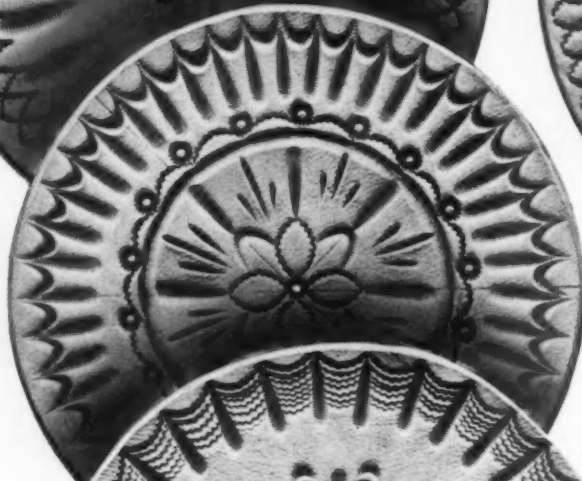
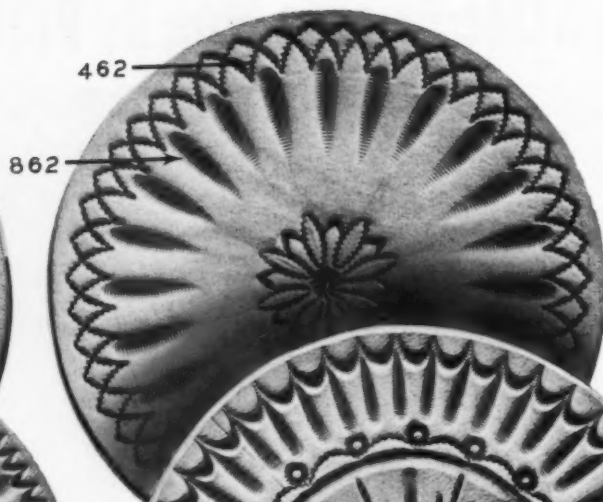
## New Magnifier Makes Detail Work Easy

A new type of adjustable magnifier called Steth-O-Glass now allows you to work with both hands free, yet have the magnification that a magnifying glass held up to your carving, lacing or saddle stitching would give you.

Steth-O-Glass is a 5" precision ground Bausch and Lomb lens in a lightweight clear Lucite plastic frame which you can either wear around your neck or stand up between you and your work. The frame is strong enough to stand alone firmly yet light enough to be worn around your neck with no strain or pressure.

The advantages of Steth-O-Glass are many. Now you can do close intricate work with no eye strain, since the magnifier greatly enlarges the section you are working on. Virtually anyone who must do close work or reading can benefit from Steth-O-Glass, the adjustable magnifier that affords you less eye strain and easier working with both hands free.

Steth-O-Glass can be obtained for \$10.60 (including postage) from Steth-O-Glass, 1 Lincoln Road, Miami Beach, Florida.



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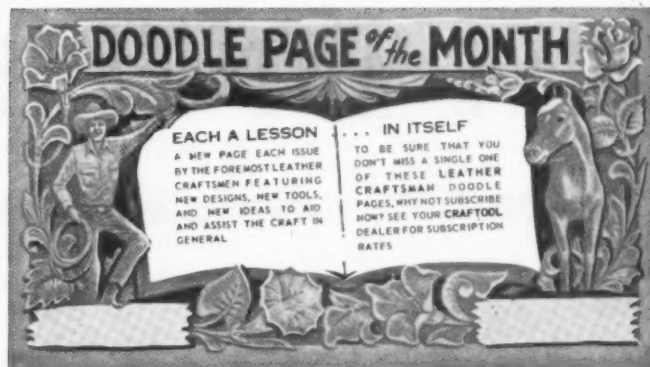
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## PRACTICE DOODLES

By CHRISTINE STANLEY

Advanced craftsman or beginner, practice doodles should be routine for a leather carver. You might be surprised at the amount of time spent on practice doodling by the professional craftsmen in the trade. There are many reasons why he is willing to devote valuable time to doodling. First of all, anyone who does leather carving will find they soon have a scrap box loaded with choice pieces of carving leather. Those of us who make our bread and butter from leather just simply cannot afford to throw away several square feet of good carving leather each month. After all, we pay the same price for the leather in the scrap box that we pay for that on the carving marble. The average hobby worker should watch these costs just as closely.

For the production worker these small pieces represent money in the cash box when properly used. This can be true for the part-time worker and the beginner as well. The secret of making these small projects profitable and interesting is to reduce the design to a very simple use of a few tools. This can greatly increase the actual production rate when the craftsman settles down to a real work session.

The examples shown here are just a few ways in which scraps can be turned into profitable items by the simple use of a few stamping tools. The rounders find many applications for practical and decorative uses. With no more than four tools, many beautiful designs can be accomplished. Only eight stamping tools were used for the rounders shown here and of course this is a very small sample of the actual variety of ways they may be used. A bag punch can be used to make a slot in two sides of the rounders to take a narrow belt. This is a popular and attractive belt with the younger set. They are also a natural to use for coasters. The rectangle practice pieces can also be used for belts—as well as book markers and many many other projects.

The most important purpose however of this practice doodling is to find a profitable use for your scraps as well as to become familiar with the practice of doodling with a few tools to achieve simple attractive designs.

Craftool Co., 4921 Exposition Blvd., Los Angeles 16, Calif.

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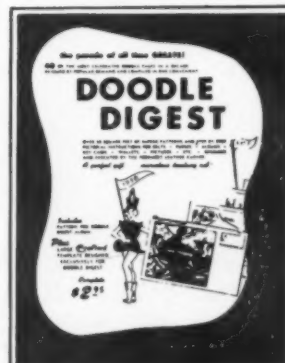
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# LIVE AND LEARN

By Dinty Jones

If there is any truth in the statement that new interests keep you young, the leather crafter will live forever. Every project is new and different—and a challenge.

I have always had a compulsion to



CHILD'S SCRAP BOOK — By Mrs. Dougan L. Jones. Original was large enough to fit over the covers of a ring binder. This design executed by Jerry Jennings, using Smooth Bevelers Nos. 197, 203 and 205, Matting Tool No. 882 and Check Pear Shader No. 863. Handicarve tool was used for modeled lines.

create, but because I seemed unable to learn to draw I have taken up craft after craft without complete satisfaction. As soon as I became somewhat proficient I would seek greener pastures.

Then, quite by accident I found my fountain of youth. As craft chairman for our Extension Club I attended a demonstration and lecture sponsored by the Tandy Leathercraft Store. I had a fine time using a swivel knife and all sorts of tools. Let's pass quickly over my inability to lace and very lightly over the appearance of my first Tom Thumb purse.

One thing, for sure, I had the fever. I was going to attend a class somewhere. Without further ado, I enrolled, worked hard, listened and watched. When the class was over I was doing good work and my lacing was perfect.

I had one complaint; there was a "sameness" in much of the design. Then I started figure carving. That first night the instructor said, "Just remember, if it can be drawn, it can be done in leather."

And despite my lack of confidence in my drawing ability, that statement opened a whole new field of crafts for me. For after eighteen months, I found I was enjoying leathercraft more than when I began.

The challenge it presented has overcome any lack of skill I may have. I enjoy doing babies and have made some very attractive baby books. Ideas for my designs come from advertisements or plain, ordi-

# Renew Old Bible Covers

By E. C. SUTTER

The family Bible, illustrated, though an inexpensive one, had great sentimental value to those concerned. It came to me for re-covering in a torn, worn condition, to be done as I saw fit.

Having no lightweight carving leather on hand for this project, I decided to use dark brown suede, and try to make an embossed cross and to personalize the book with a daisy, because the owner's name was Mrs. Daisey.

To the worn front and back covers I cemented over-size pieces of bag stiffener, then trimmed them to size. From 8 oz. cowhide the small cross and daisy parts were cut and cemented to the stiffener in a balanced position, one below the other as shown.

Only one oversize piece of suede was used. Cement the front first, careful to cement side edges of cross and design too. Also cement the suede. Use a ball modeling tool to

stretch the suede firmly over the designs. Go over it several times so that it sticks firmly. Then cement suede to side and back. Trim suede  $\frac{1}{4}$ " larger than the covers. By carefully applying cement to the very edge of the stiffener this  $\frac{1}{4}$  inch can be folded down and it will remain there to make a neat 90° edge.



## CHRISTMAS CARDS OR WALL HANGINGS

These religious pictures of leather, made by Bee Marble, are 13"x17". In the size shown here, they would make good Christmas card designs. The figures are carved, cut out and cemented to the background leather.

nary children's coloring books. These simple line drawings lend themselves beautifully to leather. If one picture does not tell the story, combine two or more. Designs for tote bags depicting the hobby of their recipients can be found there, and are fun to make but even more fun to give.

Yes, new interests, a new hobby in middle life erase the years. Aches and pains, that twinge of arthritis or rheumatism seem subdued as I wield a mallet or carve out a picture for a friend or relative.



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OZ.  
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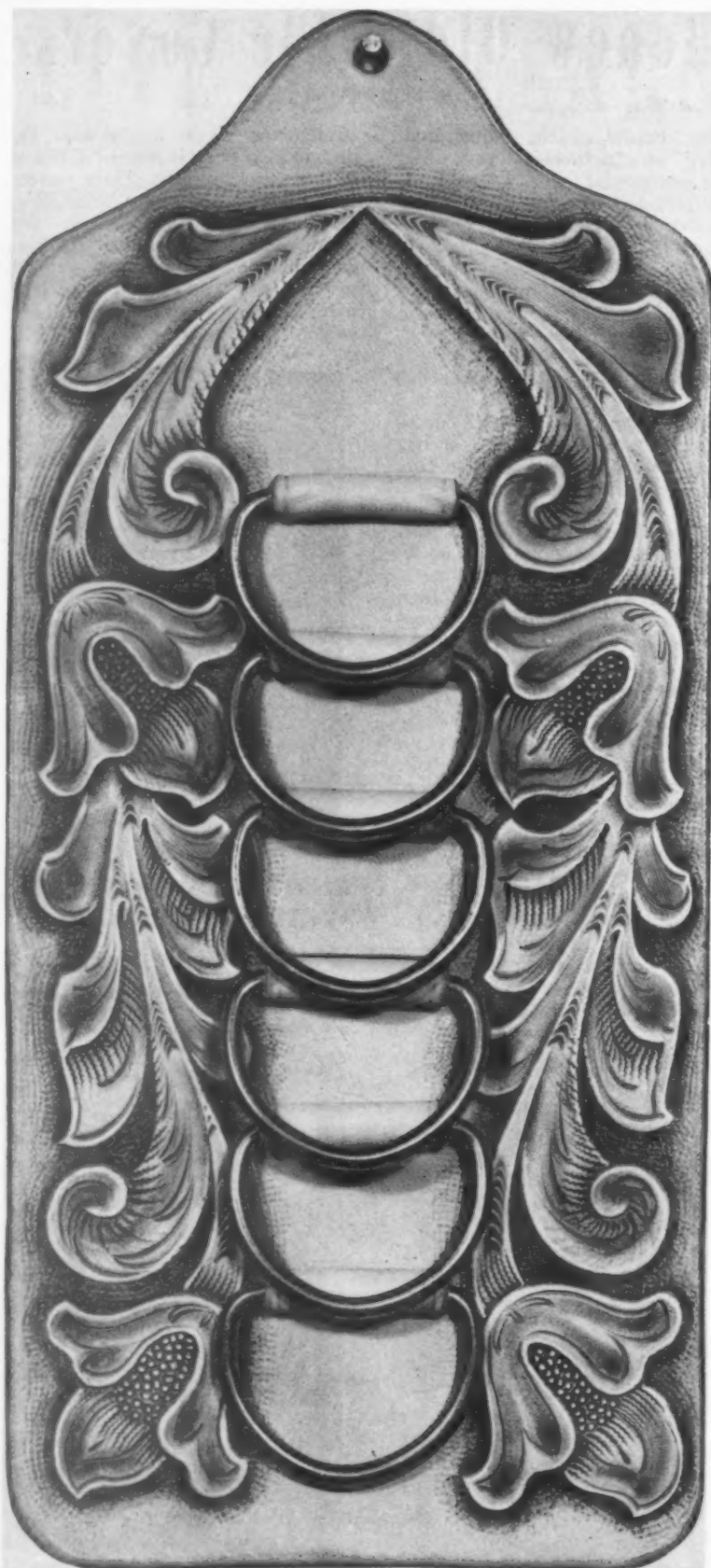
Reduces friction—makes smooth professional cuts so easy that it will amaze you. Also conditions the leather, keeps it flexible, protects it from mildew, makes it burnish darker. No leathercraftsman should be without Omega Carve-eeze. 4 1/2 ounce jar for only 50c.

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## Carved Leather Tie Holder

By MRS. GEO. RETTGER

Dad will be getting some brand-new Christmas ties soon. What could be a nicer gift than a carved leather holder for them?

Here it is, in exact size, with photocarve pattern. Carving was done by Jerry Jennings of Ft. Worth.

### Bill of Materials

1 piece 6-7 oz. tooling leather, 4½" x 10"

1 piece tooling belly or lining leather, size 1⅛" x 12"

6 nickel or brass Dees, 1¼"

All this leather could very well come from your scrap pile.

### Procedure

Cut tooling leather to this size, cut 6 slots 1¼" x ¼" down the center of leather about ⅜" apart. Punch hole at top for hanging the holder over a nail.

Follow this photocarve pattern to carve the design . . . or choose your own design.

Using the strip of lining leather, or tooling belly, catch a Dee in each slot by coming in from the back and then going back through the same slot. Cement this strip at top and bottom on the back.

You may give the edge a belt finish, as shown here, or lace it for a Western effect.

### Tools Used

462 Veiner  
216 Pear Shader  
214 Pear Shader  
705 Seed  
848 Mule's Foot  
888 Background  
881 Matting tool  
205 Beveler

Part of the fun of this hobby of leathercraft is thinking up new ideas. For example, a belt design was the basis of this one . . . and the desire to do something with a piece of scrap leather. I hope this one appeals to many other readers of OUR magazine.

WHOLESALE wants source to buy hand carved Western Leather Belts. Send \$0.50 for catalog showing America's most beautiful Sterling Silver belt buckles. We are distributors for LEXOL, the nicest thing that can happen to leather.

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# The Frontiersman's BULLET POUCH



By Howard Grayson

I am sure there are a number of readers of *The Leather Craftsman*, who own muzzle loading rifles, or know someone who does. If you use your rifle for shooting purposes (as many of us do) or if it is just a decoration for the fireplace, no long rifle should be without a bullet pouch. The pouch and powder horn go a long way toward dressing up your rifle, as well as being practical. To the early frontiersman and mountain man, the pouch was just as important as his rifle, because without it as soon as the single shot was fired, his rifle was useless. This pouch was worn over his shoulder by means of a wide strap. His powder horn was fastened to this strap with a leather thong. His patching knife was also worn on this

strap. (He carried a much larger scalping knife in a leather sheath on his belt.) In this pouch he carried lead rifle balls, caps or flints, patching materials and a dozen other assorted articles, depending on how far he planned to travel. Making a pouch for your rifle is one of the easiest leathercraft projects you have ever tried. This design is one of the most antique and simple hunting pouches ever made. The size of this pouch is largely up to the individual. I made mine about 10 inches across, and 8 inches deep, because I carry all my shooting needs in it. A smaller one will look better if you plan to use it for decoration only. The pouch can be made from any 'buckskin' type leather. Moccow is perfect, but any tough and pliable leather will do. The pouch is made from only two pieces of leather. The back piece is cut much larger to allow for the closing flap and fringe, as shown in Fig. 1. Next mark and punch lacing holes in front piece. (Holes should be about  $\frac{1}{2}$  in. from edge and about  $\frac{1}{4}$  in. apart.) Place front on back piece and insert leather punch in holes and punch back piece. Next lace front and back together with florentine lace or latigo. Now you are ready to cut fringe on the border you have left for this purpose. Make cuts about  $\frac{1}{4}$  in. apart, on the border only. Do not cut front. Next make the shoulder strap, (preferably of the same kind of leather.) Make the strap about  $1\frac{1}{2}$  in. wide. The length will depend on your requirements. You will probably have to make the strap from two pieces, and lace together in the middle. Then lace each end of the strap to the back of the pouch. (See Fig. 2) Your pouch is now finished except for a fastener on the flap. The best and most antique type fastener is one the mountain man borrowed from the Indian. It is now known as a 'toggle' button. You can make yours from a short piece of wooden dowel. It should be about  $1\frac{1}{2}$  in. long, and about  $\frac{1}{4}$  in. in diameter. Cut a shallow groove in the center and fasten a leather thong to it. (See Fig. 3) Punch a hole in the front of the pouch, and push thong

FIG. 1

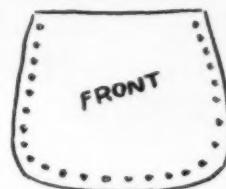
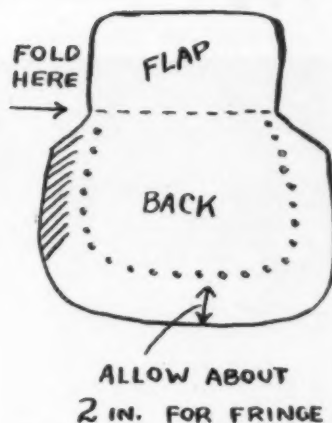


FIG. 2



FIG. 3



through and knot on the inside. Then cut a button hole on the flap. As a finishing touch, you can decorate your pouch with Indian bead work and you will have a hunting pouch that even Davy Crockett or Dan'l Boone would have been proud to own.

# Copper Enameling Is Easy



By JACK RAVECH

Enamel your own accessories to compliment and complement your leather projects. There is no need to depend on the availability of the right buckle for your belts or the bag clasp that will match your purse exactly. Now you can design your own hardware. As long as there is a basic copper shape to fit your need, the only limitation is your imagination. You can color your shapes in any of over twenty basic colors or combinations of those tones, accent your designs with colored lumps or threads, create designs by outlining

with copper wire, to mention a few of the varieties available.

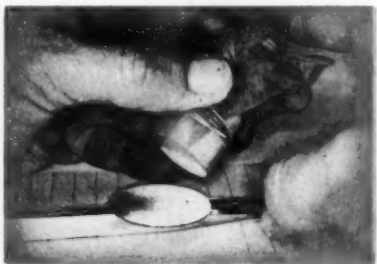
But before we get any deeper, let us take a look at just what is copper enameling. It is simply the art of melting colored bits of glass onto a piece of copper. This is done by sprinkling the fine colored glass particles on a copper shape and placing the project into a kiln. The kiln performs the function of an oven in that it provides the needed heat to melt the glass to the point that it will fuse onto the copper. You cannot use a regular household oven, for the amount of heat needed is 1350 to

1550 degrees and the normal house oven does not go over 550 degrees.

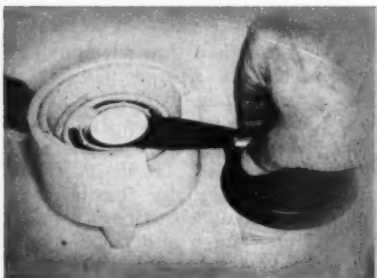
One project that may be desirable would be a matching buckle, cuff links, and tie clasp. After having carved a belt of which you are proud, all too often you may want a different type of buckle rather than the normal trophy type. In this case, you could obtain a one-inch brass buckle on which you can solder or glue a one-inch copper square. The following is a listing of the basic steps in preparing the pieces.



1. Roughen the top surface of the copper with emery cloth.



2. Sprinkle the powdered enamel in a light even layer onto the piece. If you wish, you may add colored threads at this time to form a design or give a combination of colors.



3. Preheat your kiln for about fifteen minutes. Place the piece into the kiln for about three minutes. Then remove the piece and let it cool.
4. Cement or solder the piece onto the buckle.

These steps are an extremely simplified outline. However, they repre-





sent the major functions that must be performed. For instance, you can bake on a coat of flux before sprinkling the enamel in much the same manner as a painter may decorate a new wall by painting a primary coat and then covering these with one or more coats of the finish paint. In the same light, you can put a coat of Copper Protector on the underside of the article to prevent any scorching of this area. Once again, it may be desirable, but is not essential for good looking work.

The cuff links can be made in the same manner. Materials needed are two copper pieces to match the shape of the buckle and two cuff link backs. After you have enameled the copper pieces in the same manner and design as the buckle, simply cement the pieces to the cuff link backs. In making the tie clasp, all you need to do is enamel a tie bar and solder it to a tie clasp. The cost

of the copper pieces in the belt buckle, cuff links and tie bar is less than \$1.00.

The same idea can be carried out to please the women. An interesting set consists of matched earrings, brooch, and buckle. (And even a bracelet or a bag clasp for the purse). The cost of the copper pieces for the earrings, brooch and buckle is also less than \$1.00.

A basic copper enameling kit which includes a kiln, several vials of enamels, solder, brush, oil, asbestos, abrasive, and some simple pieces of jewelry findings can be purchased for \$8.50.

There is no need to stop here. You can also enamel extremely attractive ash trays, pendants, pins, rings, etc. Jim Gick's book, *Copper Enameling*, is excellent both for its instructions and its ideas of alternate uses of enameled items.

*Make your leather projects unique-- with smart copper enameled accessories!*



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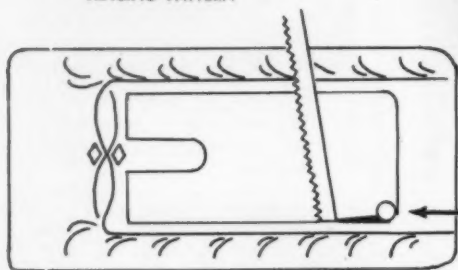
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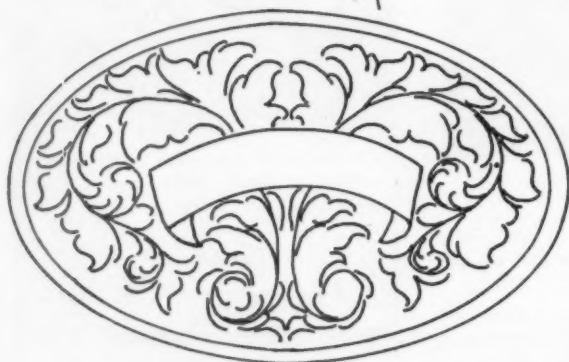
# LEATHER CRAFTSMEN ▶▶▶▶▶

(A) REGULAR BUCKLE,  
TRACING PATTERN



DRILL HOLE AND  
INSERT SAW

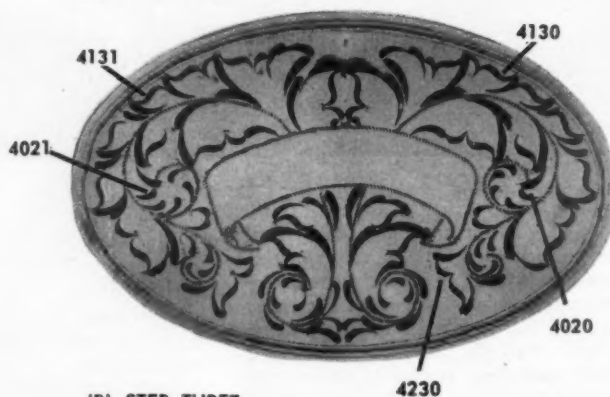
(B) TROPHY BUCKLE  
TRACING PATTERN



(B) STEP ONE



(B) STEP TWO



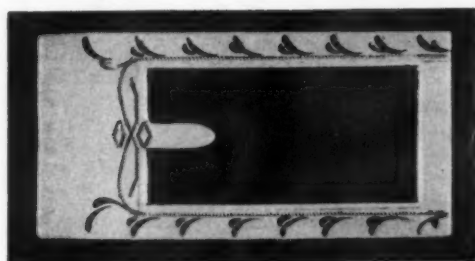
(B) STEP THREE



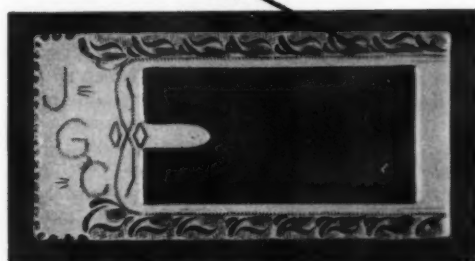
# ENHANCE YOUR CARVED BELTS WITH STAMP-ENGRAVED BUCKLES

Shown on these two pages are two styles of belt buckles that can be Stamp-Engraved with the new tools recently developed by Craftool Co. These tools are used in the same manner as leather stamping tools to achieve an engraved appearance on most non-ferrous metals, such as aluminum, silver, copper and nickel silver.

(A) STEP ONE



(A) STEP TWO



"USE A PAIR OF SNIPS TO CUT SHAPES. A DRILL AND JEWELER'S SAW TO CUT OUT CENTERS. THEN FILE AND POLISH EDGES AND FACE"



To make the trophy style buckle, first rough-cut to shape with tin snips or jewelers saw, file edges and polish face. Next, transfer the design to the metal and proceed to stamp the wriggle lines (tools #2022 & #2026). The bright cut tools (#4050, #4051, #4070, #4071) are then used to outline the main parts of the design. Bright cut tools #4020 and #4021 are used near the base of the smallest scrolls and between the two scrolls at the start of the design to form the tiny leaves.

Step two shows the reverse brights #4130 and #4131 now forming the acanthus and in some places crescent #4230 used at the base of the reverse brights. Then the scrolls are stamped on the inside with brights #4020 and #4021 . . . left and right as required by the direction of the scroll.

Step three indicates the shading of the acanthus and leaves using the curved liners #5150, #5140 and #5130. Thread tool #5230 is stamped at each scroll center and turned to present a matted center effect. Straight liner #5040 was tilted to form tiny decorative points at some of the acanthus tips. Finally, mat tool #6020 is used to mat the background area. The ends of the name shield are shaded with the curved liner #5130.

The regular style buckle shown on this page having a cut-out center portion, may be made with the use of a jeweler's saw or tin snips. It is best to drill a small hole near one edge first to pass the saw blade through in order to get started.

Again file the rough edges and polish the surface. Then transfer the design to the metal and proceed with the stamping. Step one shows the wriggle lines stamped with #2022 on the curved surface and #2026 on the longer straight lines. Next, the bright cuts (#4030 & #4031) are stamped as shown. Then the bright cut tools #4020 and 4021 are tilted and stamped close to them. These bright cuts are spaced to allow the reverse brights to link them and form acanthus leaves.

Step two shows these reverse brights #4130 and #4131 accomplishing this linking. Shading is now done with thread tool #5230, tilting it slightly to allow a fading of depth towards the leaves' ends. Initials may be added as shown with wriggle tools #2022 and #2026.

The edges are then dimpled with chaser #7052. Mat tool #6020 is now used at the design edges and straight liner #5040 makes the small decorative cuts near the initials.



# So... You Want to Teach Leathercraft



## Leathercraft for Senior Citizens

By ELEANOR G. FORMAN

Sixteen or 60, you will be "old" someday, so read this article now and plan how you can invest in your future happiness.

"Old—advanced in years, no longer young."

Above is the simple definition given in Webster's Dictionary of the word which so many people dread. Your old age is what you make it. It can be a time of aches, pains, unreasonableness and constant complaining, or a time of joy, peace and deep understanding of life. Unfortunately, so much time is spent at hard work and wild play during the prime of life that few people stop to train themselves for a rewarding old age.

Boredom and a feeling of not being needed by anyone, usually causes the unhappy time that many of our Senior citizens undergo. Some of you may have a long wait before you reach the time of old age, but surely you must know a friend or relative who is living a miserable existence at the age of 70 to 80+. These are the people you can help and at the same time learn to invest for your own future happiness. Millions of men and women from 65 up are desperately in need of mental and emotional help. You can give it to them by teaching them LEATHERCRAFT.

Older people need a worthwhile hobby to keep them busy and happy. Leathercraft is an ideal answer to many of the problems faced by Senior citizens. It is a stimulating, creative, profitable hobby that can be satisfying even in its simplest form. For those who have the capability and desire to do more advanced work, there is no limit as to how far they can go artistically.

Let us look into leathercraft for

older people and examine its many far-reaching values.

*Why Leathercraft for Senior citizens?*

*First:* Because it is a therapy to help them constructively pass the long, weary hours. It makes them forget their aches, pains and trouble while they are mentally and physically busy with their leatherwork.

*Second:* Because they gain pride and self respect in doing beautiful and original work that is admired and wanted by others.

*Third:* Because they have the opportunity to give valuable leather articles to family and friends and to feel useful and important.

*Fourth:* Because leatherwork is a particularly fitting hobby for the aged since it does not require hard mental or physical labor. They can work at their leisure, doing their project whenever they feel in the mood and putting it aside when they are tired.

*Fifth:* To some Sr. Citizens the following reason may be the most important. Leathercraft gives them a chance to *earn money*, despite age or physical handicaps. There is *no age which can be considered as "too old"* to do leathercraft. Even in its simplest form, leatherwork can be easily sold. When old people can help themselves financially, they feel as though they are still a worthwhile part of the busy world around them.

*WHAT Type of Leathercraft Can Old People Do?*

*First: Tooling*, which requires the least expense for tools and is a basic form of leather decoration taught to many beginners of all ages. Where very little money is available, tooling can be used. From my own experience in teaching the aged, I have found that tooling is tedious, boring and physically difficult for

many of them. It takes a reasonably steady hand which many old people do not have. In tooling it is necessary to repeatedly rub over the same lines with the modeling spoon in order to get depth. Because of bad eyesight, the unsteady hand, or a lack of patience, the results of tooling may be dissatisfactory for some old people. Only when the budget is very small should tooling be resorted to continuously.

*Second: Carving* is the "true art" of all leatherwork. This medium calls for reasonably good eyesight and a fairly steady hand. Because of the variety of steps in leather carving, it will never become monotonous or boring. Although it is the most beautiful and valuable form of leatherwork, carving can be done by only a few in the average class of Senior citizens, so for the others there is:

*Third: Stamping* with tools, which when hit once or twice, leave the impression of a leaf, rose, acorn or geometric design. This has been the most popular form of leather decorating used in my Senior Citizens class. Even when the hand trembled and the eyesight was poor, it was possible to make a good stamped design on a leather article. A neat stamped border, which is very simple to do, gives a rich, professional look to leather articles.

*Fourth: Assembling* is the part of leatherwork that all of the older people enjoyed. Some can do only the whip stitch, while others have mastered the double and triple cordovan. Putting the piece together like parts of a puzzle and lacing them to complete the finished article keeps the old people the busiest and happiest. Many need extra help in assembling

and it is often necessary for the teacher to splice the lace.

*Fifth: Coloring and dying is an extra treat for the older leatherworker. In my class I found that filling in the stamped designs with leather dye was very enjoyable to some students. Others found it fascinating to dye entire articles black, brown and even red or green.*

*What Articles Do Senior Citizens Prefer to Make:*

They like the ready-cut and punched Tandy kits because of their reasonable cost and the fact that they are certain of a pleasing result in the finished article. Through many months of guessing and much buying, I found that my class strongly leaned towards change purses of all kinds, eyeglass cases, key cases, Wander bags, wallets, Top Drawers, belts, Kuffy Mocs, bag tags and comb cases. Not only was the cost small, but the final results of these kits was always satisfactory and useable. Each of these articles could be sold for two to four times their original cost and none of them took more than two hours to complete.

Name	Jan. 5	Jan 12	Jan. 19	Jan. 26
Ann Rhodes	Eyeglass case #-g	Key cup #-f	Wanderbag	Wanderbag #-f
Ben Johnson	Tom Thumb	Absent	Tom Thumb #-p	Pony tail #-f
Mary Fischer	Top drawer #-f	Key tag #-g	Kuffy Mocs	Kuffy Mocs #-g

Symbols: # - finished; g - good; f - fair; p - poor.

*High Blood Pressure* is a condition which causes much aggravation to the teacher of the aged. These people want to do everything in a hurry. They are nervous, edgy and touchy. They nag for help continuously and in their great hurry to finish would like the teacher to do the work for them. Because of their rushing, they are often sloppy workers and seldom read instructions. Try to calm them down and remind them that they are not in a factory doing piece work. Leathercraft should be a restful hobby.

With Senior citizens it is most important to remember that each person is an individual and each must be treated according to his own particular problems. You must be patient, understanding and helpful. Do not expect too much from your students. They are in your class for pleasure and to keep busy. If you can help them accomplish both of these things, then you have succeeded in your task.

*SPECIAL PROBLEMS* arise in teaching leathercraft to old people, so watch out for

*Poor eyesight:* These people can do stamping, lacing, link belts and Kuffy Mocs. As beginners they need a strong helping hand for most of their work.

*Arthritis:* Although their fingers are stiff and painful when they work, leatherwork is good for their condition. They exercise their fingers and loosen the joints. It may be more difficult for these people to work and they are slower, but they should do the work themselves and not be given too much help. Exercising your fingers will not help their arthritis.

*Repetition:* Old people tend to cling to the familiar. If they have made the eyeglass case or key case which has turned out well, they will make another of the same at every session, unless you check them. I keep an attendance work book which lists what they have done each week and, through the use of symbols, allows me to check their progress at a glance. My attendance book looks like this:



The Author has been teaching Leathercraft at the Odd Fellows Home For The Aged, Bronx, New York, for over a year. The class consisting of 22 men and women, ranged in age from 69 to 87. To create a feeling of belonging and working for pleasure it is called the "Leathercraft Club".

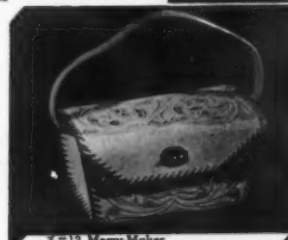
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By BERT GRIFFIN

Remember the carved leather bracelets that were popular a few years ago? One of my favorites was a small narrow belt (like a hat band) and matching bracelet with a watch strap buckle set on each. It took only a mention of these and Mary Bartlot of Los Angeles went to work. She has some with scalloped edges, one with a diamond pattern, and a beautiful filigree of natural leather over gold. She is thinking of Christmas and not too early either. Already her cards are started, she has made personalized book marks, a jewel case, etc. For convenience sake she says she scouts the craft shops for kits, ideas, etc. — sharp gal.

Tommy Littleton showed me the new "cut and fold" booklet featuring tips and suggestions by "Professor Swivelknife." While Tommy did the art work on this first one (and nicely too) future ones will have work by other well known carvers, so watch for them. They should be worth having. Tommy's place is called Modern Craft Center over in Glen-

dale and seems to be full of activity all the time.

Wayman Park of Fairfax, Mo., wrote a nice letter. He is in the farming business, drives a school bus, has done some exhibition work and demonstrations of leather carving and in his spare? time, is interested in improvement. He asked Ken to help him out. He does a neat job of beveling, smooth background and shading etc., and is especially interested now in designing. Thought you might be interested in what Ken had to say about his coaster design. He suggests that in designing something small, the overall pattern should be smaller. It looks better if the overall pattern is complete in itself rather than a part of a larger pattern. (Ken roughed a sketch to illustrate—it is crude but will get the point over. )

Speaking of letters, should any of you want to write me it will be best to do so through *The Leather Craftsman* since I am traveling nine months of the year. Mail sent to Miles City

must be forwarded to our office in Kansas and then to us enroute. It could get lost. (Besides it helps to let *The Leathercraftsman* know that somebody reads this.) While we're being personal: several letters came asking if I was Ken Griffin's brother. I am his wife. Ken calls me Roberta which isn't my name but does turn me into a lady.

In Beverly Hills, I was fascinated by some Bermuda shorts, matching men's and ladies, if you like. They had carved leather cuffs. Cuffs snapped on and off for easy cleaning and natch—matching belts went along with the outfit. These bore a price tag of \$35.00 per pair, something a good hobbyist could cut.

Al Shelton just finished a pair of boot tops with three wild horses heads and a tame rose pattern. Since he also dyed them, they are very colorful yet not too loud. Al has a style of his own and has some very unique and beautiful samples of his work in his shop. He doesn't carry any craft supplies, being strictly a custom made leather house. Especially interesting are his portraits of Eisenhower and Will Rogers. He is also busy stamping some guitar and ukulele cases for some rock and rollers.

Enjoyed a chat with Monroe Combs who is really in the banking business but does leather work for relaxation. He taught a boys club leathercraft for two years in Santa Monica. Al tells me this is one of the best hobbyists he has ever run into.

Tomorrow I'll be traveling up the inland route of California, and will give you a look-see at some more carvers.





By H. W. WALLER

Howdy! You are a wonderful group! Thanks to all of you who wrote to this Old Timer while he was a patient in the Veteran's Hospital in Albuquerque. He is back in his "casita" in the patio now and thanks to the good staff at the hospital he hopes to live another hundred years. But let's get right down to Beginner's talk.

First, to answer some mail, as space allows. Some of you readers have shown interest in combining leather carving with lapidary. No doubt you know that many pleasing combinations can be had by uniting the leathers of the world with the gem stones on the world. Living out here in the southwest, this writer has naturally become a rock-hound and I have found it not difficult to use the polished, cut or tumbled semiprecious stones to add additional decoration to my leather craft. Actually there is no limit to what can be done with the two. THE LEATHER CRAFTSMAN has already run an article with photos showing how stones can be used on ladies' belts to a very good advantage.

Some years ago I was presented with a beautiful hand-carved saddle by a rodeo association. After I had "worn the newness" off of it I decided it was too ornamental to use in bull-dogging where it might get badly beat up, scratched, hooked, stepped-on and rolled in the arena (with me in it) so I decided to use it for a "parade saddle." This I did. By adding conchas set with turquoise on the skirts and horn and setting my brand, also in turquoise, on the back of the seat, I had a saddle that was outstanding to say the least.

But, we presume that few of you

# BEGINNERS'

are interested in decorating saddles so let us consider some smaller articles of hand-carved or tooled leather which may be used. Belts can obviously be the base of such gem decorating. Jackets, made of suede or of other leather, are materially helped in appearance by the use of gem stone buttons. Handbags, too, may be made very attractive and more valuable by adding cut and polished stones. The bag clasps can certainly be made of a combination of gem stones. As I said, there is no limit.

Naturally, you may ask how to go about getting the stones and the instructions on how to apply them to leather work. It is simple. There are several good publications which will give you the instructions on HOW to do it. In their advertising columns you will find the ads of various dealers who sell rough rocks, tumbled stones, cut and polished gems and even a few faceted precious and semi-precious jewels. If you have a friend or acquaintance in your neighborhood, (and I know that there are rock-hounds scattered all over the world) enlist his or her help. If you do not know anyone who has lapidary equipment you will find names and addresses of many of them in such magazines as Rocks and Minerals, Box 29, Peekskill, N. Y. and The Desert Magazine, which is available on nearly every well-stocked newsstand.

You will find that folks who work in lapidary are like most leather craftsmen in that they are willing

and even anxious to help someone else who is interested in the craft. This particularly applies to their attitude toward beginners. Combine your leather knowledge with their "rock sense," mix your two imaginations together and I'm sure you will come up with some unique and original ideas in combining leather craft with gem stones. If you have any difficulty in locating a source of supply of gem stones, write to this column.

Still another attractive combination to be used with leather is enameled or hammered copper. With this material, which can be decorated in so many ways, either by enameling or hammering or tooling, a craftsman, no matter how experienced, can really let his imagination run wild. If you enjoy creating something original or personal (and what craftsman doesn't) then write to some of the craft houses advertising in THE LEATHER CRAFTSMAN and get their catalogues on all crafts including copper and copper enameling. It isn't too expensive and the returns, financially, if you want to consider that, are quite gratifying. Personally, I think first of the FUN that I have working in all kinds of crafts but, too, I like to see the monetary returns which come in from my efforts. You will too, I'm sure.

We could write an entire column on copper craft and silver alone if the editor had the space to use it. The answer is up to you readers. After all, this IS your magazine. If you want to know more about all the allied crafts which can be combined with leather craft, just write to me or to the editor.

Among other things I am thinking of Indian bead-work. Fortunately I live in the Southwest among thousands of American Indians. They are natural craftsmen and by living with them, operating Indian Trading Posts, buying and trading for their wares and gaining their confidence and friendship, I have learned much. Basket weaving among the Papagos in Southern Arizona and Mexico, blanket weaving and rug weaving among the Navajos, silver smithing among the Navajo and Zuni people and pottery making and painting among many others are crafts that have been handed down from generation to generation. I would be glad to pass some of this on IF you want it. Let us hear from you now!

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## JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

### CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome. Refreshments served.

### ILLINOIS

Prairie States Leather Guild, Margo Berg, Sec., 1008 N. Hayes Ave., Oak Park, Ill. Meets second Sundays in Chicago.

### IOWA

Mississippi Valley Leathercraft Guild, Vince Briggs, Sec., 725 E. 15th St., Davenport. Meetings held the second Wednesday of every other month, at 317 W. 3rd St., Davenport.

### MASSACHUSETTS

"The Leather Tappers," Mrs. Ruth Shell, instructor, 5117 Randolph St., Otis A. F. Base, Mass. Meets each Thursday evening. Visitors welcome. refreshments served.

### MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

### MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 16, Mich. Meets third Mondays.

The Flint Leathercraft Guild, Mrs. Pauline Bill, Sec., G-9063 Coldwater Rd., Flushing, Mich. Meets 4th Monday of each month. 7:30 p.m.

Michigan Leather Artisans, Mrs. Ursula Du Bois, Sec., 5522 Mead, Dearborn, Mich. Meets second Mondays.

### MINNESOTA

North Star Leathercrafters Club, St. Paul, Minn. For information, write: Walter G. Layman, Pres., 7132 Twelfth Ave., So., Minneapolis 23, Minn.

### MISSOURI

The Pony Express Leather Guild of St. Joseph, Mo. Roy Schaefer, Sec., 428 No. 23rd St. Meetings 2nd Friday evening of each month, at 7:30 in the Craft Room of the Museum.

The Heart of America Leather Guild meets 3rd Mondays, 8 P. M., Elks Lodge, 19 E. Armour Blvd., Kansas City, Mo. Temp. Sec: Helen Weaver, 5401 Osage, K. C.

### NEW YORK

Eastern Leathercrafters Guild, Miss Kathleen Harrold, Sec., 27 E. Main, LeRoy, N.Y. Meets 2nd Fridays, 8 P.M., at Rochester Museum of Arts & Science.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N. Y. Meets second Thursdays in Buffalo.

The Leather Craftsmen's Guild of New York . . . For further information, interested parties may contact Mr. Harry E. Stroh, Chairman Membership Committee, 356 E. 87th St., New York 28, N.Y.—phone ATwater 9-0309.

Taurus Leathercraft Guild, 94 Boston Post Rd., Larchmont, N.Y., meets the first Friday of each month except July and August. For information telephone TEnnyson 4-1880 or write above address.

### UTAH

Great Salt Lake Leather Guild—Salt Lake City. Meets at 8 p.m. on the second and fourth Wednesdays of each month. Location of meetings will be posted at Tandy's. For information, contact: Roy D. Nulph, corresponding secretary, 204 West 1st North, Salt Lake City 16, Utah.

### CANADA, ONTARIO

The Canadian Society of Creative Leathercraft is a national association of local branches and individual members, who receive the Society's quarterly bulletin, "Canadian Leathercraft". Information from Membership Chairman, Miss Winnifred Coombs, 73 Coady Ave., Toronto, Ont., Canada.

Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W. Hamilton. Meets second Thursdays. Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor.



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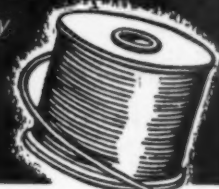
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The Leathercraftsman

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Mildew, which sometimes forms on damp leather, can be completely removed by rubbing with a cloth dampened in lemon juice. Then wash leather in clear water to prevent leather from turning red.

Here's how I discovered this method: A dozen billfolds I had finished and had not stored properly were mildewed when I took them out for sale. Since all this merchandise seemed to be lost, along with the work I had put on it, I decided to experiment. Previously I had used lemon juice to remove mildew from a piece of linen, so I tried it on the billfolds. It worked... and I had the billfolds saved.

MRS. L. E. INGRAM  
Fort Worth, Texas

Bible book marks are very popular at this time of year. I make mine from scraps and odds and ends of leather in sizes to fit Bibles. Some people want their names, initials or monograms on the bookmark; for others, I carve a religious picture or symbol, such as a cross or the "praying hands" picture.

MRS. OTTO METTLER  
Mahto, So. Dakota

Using wool to apply Neat-Lac seems to me like a lot of waste. I bought a 20c paint brush, about 1/2" in width, cut a hole in the lid of the Neat-Lac can and inserted the brush. Then I made a rubber grommet to seal it airtight. This works on the same principle as a glue jar. Using this idea, the brush stays soft and the Neat-Lac is applied easily.

I hope this idea will help others to eliminate waste as it has helped me.

SFC GEORGE TAMAYO  
Ft. Sill, Oklahoma

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### DEPARTMENTS

#### BEGINNERS' CORNER—H. W. WALLER

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#### SHOW YOUR LEATHERCRAFT—BY J. H. BANKS

WHERE AND WHY—No. 6

#### SMALL PROJECTS AND SCRAP SAVERS—TURN YOUR SCRAPS INTO DOLLARS

Doll sandals, photo frames, leather tags—No. 1. Owl Pin pattern, patterns for buttons of leather, Fly swatter, ski boot—No. 2. Small billfold, comb and nail clipper case, key chain charm, ID tag—No. 3. Watch protector, "Apple" coin and key purse—No. 4. Pocket knife holster, lapel pins, "bow" tie, billfold insides, window shade pulls, golf tee and pencil holster, leather jewelry, barrette, notebook cover, doll wardrobe, bike streamers, key cases and rings—No. 5. Football pin and pep ribbons, key holder for handbags and wallets, Christmas Cartwheels—No. 6.

By EVERETT V. TRAYLOR

Your leather skill can play an important part in enhancing the beauty and value of other crafted items you make.

The accompanying picture shows a knife with carved leather sheath. This would not be singular except for the fact that the knife blade is jade and not steel. This scimitar knife and sheath are decorative pieces for a den wall. The set was made so it could actually be worn on a belt with a costume if the owner chose to do so.

The carved leather sheath has been decorated with a stone of white jade. The stone is mounted on the leather with cement. Three small rhinestones are used as added bits of trim. The rhinestones were removed from an inexpensive piece of costume jewelry.

The knife itself is of green jade, the handle of figured walnut, and the guard is nickel silver.

The carved sheath design was modified from a plaque design. Fraternal symbols or heraldry designs would be appropriate too.<sup>1</sup>

Construction details of the sheath are the same as for an ordinary knife sheath except for the wider entrance slot which necessitated the snap. Then a wedge of leather was added at the back to allow for the extra thickness of the knife back.

This project illustrates the combination of the lapidary craft with leathercraft. Cutting and polishing gem stones is (like leathercraft) one of the fastest growing hobbies in the U. S. If you are a "rockhound" you probably can think of other ways that leather would be helpful in the display of your cut and polished stones and jewelry pieces.<sup>2</sup>

Those who don't work with precious and semiprecious stones have many other ways to combine their crafts. For instance, this same knife can be made using wood or plastic for the handle, blade, and all. An excellent ornamental knife can be made by cutting the outline on the jig saw or with a coping saw, then sanding to shape with a disc or belt sander.—A pocket knife will do it too! Of course, a real knife can be made with metal for a blade, but since the prime object of this project is not utilitarian, one may use many different materials.

<sup>1</sup>See "Heraldry in Leathercraft," *The Leather Craftsman*, Vol. 2, No. 6.

<sup>2</sup>See "Rocks on Your Belt," *The Leather Craftsman*, Vol. 3, No. 3, and "Inlaying Gems in Leather," *The Leather Craftsman*, Vol. 3, No. 4.

## COMBINE YOUR CRAFTS



The main point is that leather can be used as additional ornamentation for something already made. This goes for something fresh off the manufacturer's production line as

well as the handcrafted article. In most cases each material will give to the other a richer quality than either would have had standing alone.

### ANNUAL INDEX VOLUME III Continued

#### TIPS & HINTS

Among the many published are: Belt racks, work table and show case, name stamps of metal, art ideas available—No. 1. Sling for marble slab, changing punch tubes, care of tools, books and patterns, tips on handbag, belt and billfold construction—No. 2. Lacing, dyeing, casing, pattern storage, snaps, cutting thongs, books, craftaids—No. 3. Dyeing and finishing, tools, advertising your work—No. 4. Advertising cut-outs, plastic patterns, craftaid uses, tools, dominoes, easy way to hold saddle stamps—No. 5. Wide cut skiver, pencil holder, dyeing, dampening, watchbands, initial pins—No. 6.

#### LEATHER CHRISTMAS CARDS

ODD SHAPES—*Dyke & Aplan*—No. 1  
PHOTOCARVE PATTERNS—*Christine Stanley*—No. 1  
ROUNDERS—*E. Caldwell*—No. 6  
CRAFTAID—Nos. 5 & 6

#### DOODITS BY GUS BOUQUET

WALLET CONSTRUCTION, TWO DESIGNS—No. 1  
WATCH BANDS—No. 2  
PHOTO ALBUM, INDIAN HEAD DESIGN—No. 3  
LITTLE CONVERTIBLE HANDBAG—No. 4  
SLACK BELT AND PURSE—No. 5



## Every Leathercraftsman Should **SEND LEATHER** **Christmas Cards**

You make and give Christmas presents of leather. Why not send leather Christmas cards?

They need not be expensive, nor too difficult to make. Use one of the designs shown here, or a combination of two or more. Cut, stamp . . . dye them if you like . . . on small pieces of leather. Your cards will be *different*. You will be showing your friends that you are a leathercraftsman.

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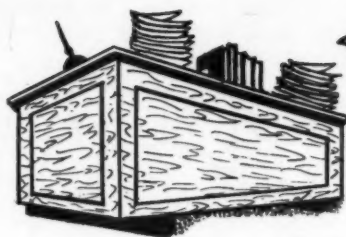
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## FROM THE *Editor's Desk*

By A. G. BELCHER

A drawer bag made by Liz Freriks of 1907 Woodside Drive, Dearborn, Michigan, which is a lady's handbag permitting the women to change purses and not disturb contents, is a leading contender in the 1960 Annual Hess Brothers Versatility in Design and Use Contest of Allentown, Pa., which honors manufacturers, inventors and designers who create or manufacture products that serve more than one purpose.

There is still time for manufacturers, inventors and designers throughout the world to enter this competition. Complete information and free entry blanks may be obtained by writing to: Hess Brothers Awards Committee, Suite 1019, 527 Madison Avenue, New York 22, New York. There is no charge or entry fee of any kind to enter this contest.

If your editor were a salesman (and it has been proved that he's not), every leathercraftsman would own and operate a pantograph. The need is shown in many letters to the editor in which solutions for problems are asked that could easily be solved with this simple instrument.

Please look at the article on this subject on page 15 of Vol III, No. 3. See how easy it is to make one . . . of wood, plastic, metal—even a couple of "give away" yardsticks—and some hardware. Or, buy a low priced one to try out and see if it is "the thing you've been looking for" . . . to make ANY pattern the exact size you need. Many of our readers have bought pantographs from advertising in this magazine. I hope some have made their own.

Congratulations to our neighbor, Fort Worth's venerable bootmaking firm, the Justin Boot Company, on its 80th birthday. Yes, Justin boots have been made by members of the family since 1879 . . . and in Texas. Under the management of John Justin, Jr., grandson of the company's founder, it is now the world's largest manufacturer of quality cowboy boots. In the beginning, it was a one-man operation, by a man who took pride in his work, as our readers do today in THEIR leathercraft. And, although today's volume of 1000 pairs a day requires the use of machinery, over half of the operations involved in making a pair of Justins are performed by hand.

From *Better Farming Methods*, a professional magazine for leaders in Agriculture, comes this advice . . . with our endorsement . . . to writers and contributors:

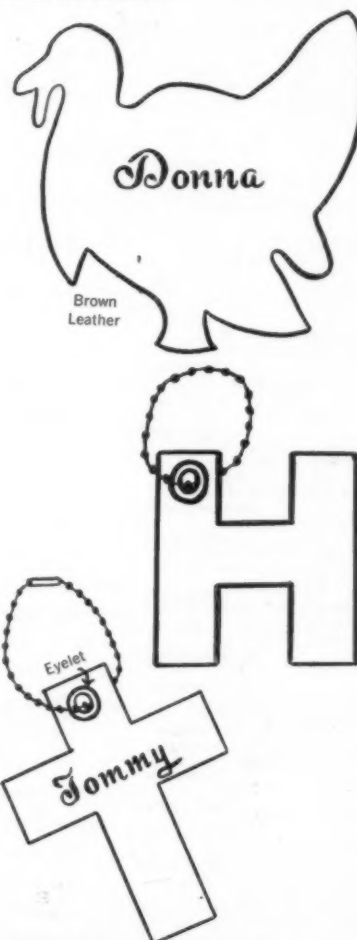
"How to please an editor? Forget him! Walk right past him and focus your attention on the fellow who really counts: The reader.

Don't worry that the editor might feel slighted when you shift your affections. He'll like it because his aim is to please these same readers. Keeping your focus on the reader will deliver the best results for both you and the editor.

There are some points on which you should be careful to please your editor. Learn his copy deadlines and get your stories to him in advance of those times. Generally speaking, the farther in advance of a deadline you submit the story, the better its chance of being printed."



While deciding what to do with a pair of children's corduroy overalls that were getting worn and thin at the knees, it dawned on me that this would be the perfect place to use scrap leather. The soft leather such as suede, chrome, etc., can be cut into very decorative shapes such as animals, toys, etc. They can easily be sewn on with a machine, or by hand, or could be glued with the new miracle glue now being advertised for fabric and leather. A soft padding can be placed between the garment and patch for the crawling age child. A good idea would be to place these patches on when the garment is new and eliminate covering those holes later.



(Continued on Next Page)



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### USES FOR SCRAPS (Continued)

For Thanksgiving I made turkey pins for the girls and crosses with key chains for the boys.



I made Christmas pins for sweaters and lapels from colored scrap leather. I painted the details on with gold or silver Tri-Chem paint in a ball point tube. A safety pin is glued to the back with another piece of leather or special fasteners can be purchased.

MRS. MARJORIE A. HANLON  
 Springfield, Ohio

I cut samples of my favorite leathers to 1"x2", punch a hole in one end and put them together with a key post. This gives me samples of weights and colors. When I take orders away from home, they are there to show; when I go to buy leather I have them to match with and save time.

I started at this hobby of leathercraft just 6 months ago and I love it. It has paid for all my tools, given me a goodly amount of cash, besides, and many hours of pleasure. I have learned a lot from OUR magazine and enjoy it a lot.

MRS. LOVERNE SHANNON  
 Council Bluffs, Iowa

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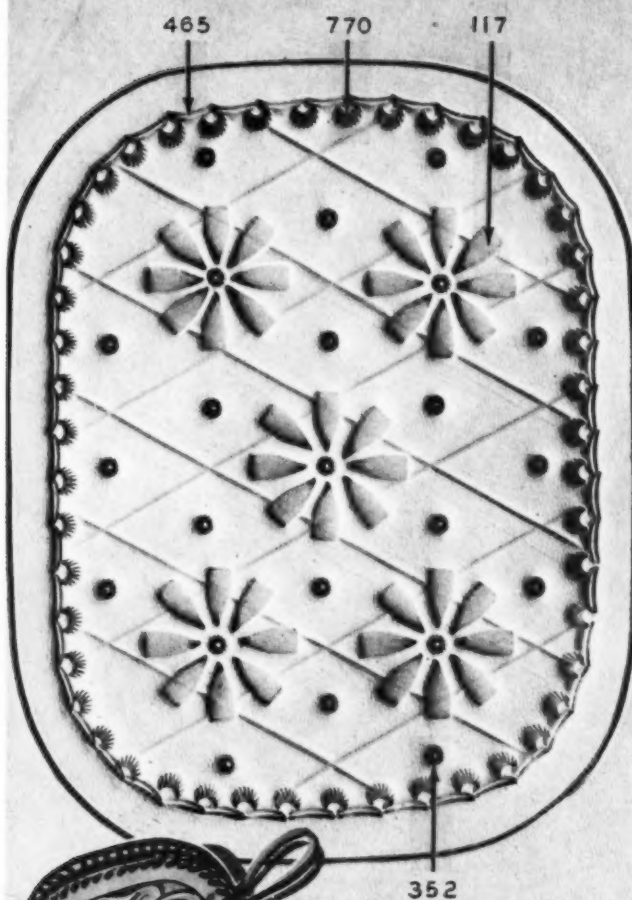
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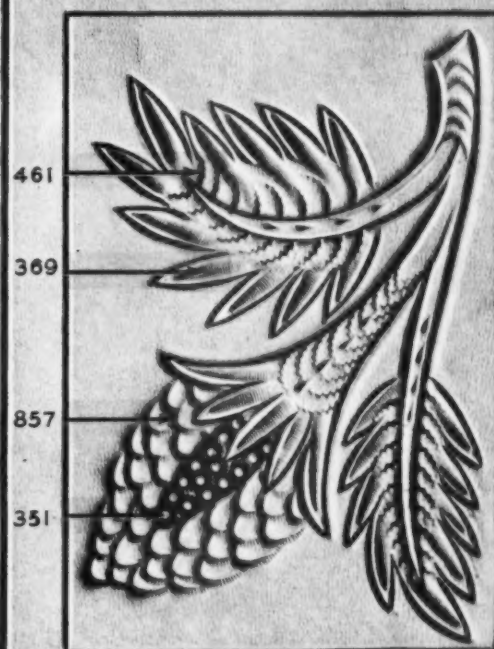
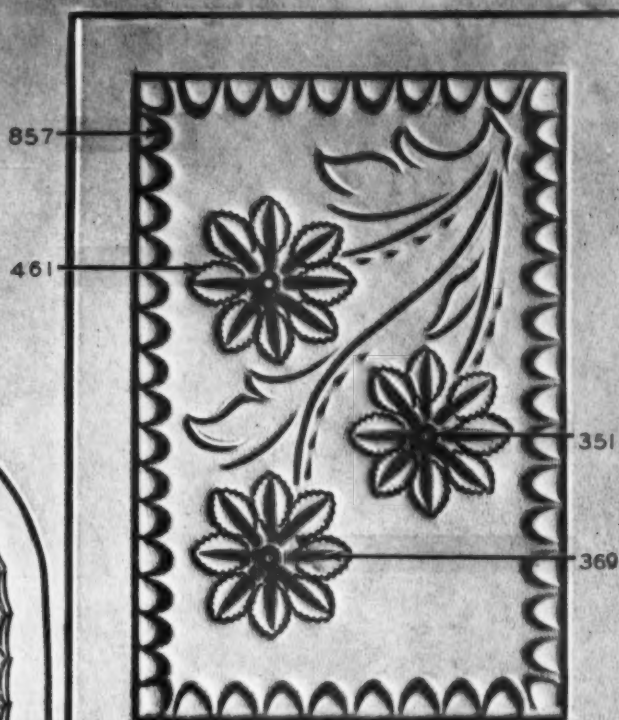
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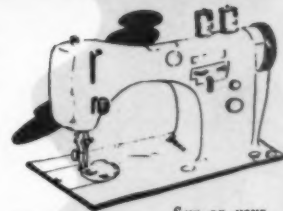




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**EXAMPLE:**

Multiply the number of yards required (using 36" material) by 9 (the number of sq. ft. in a sq. yard); then add 15% of the total to allow for loss in cutting.

Pattern calls for 2 yds. of 36" material.  
Multiply  $2 \times 9 = 18$   
then add 15%  $(2.7) + 2.7$   

---

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Shorts, Vogue #9220.



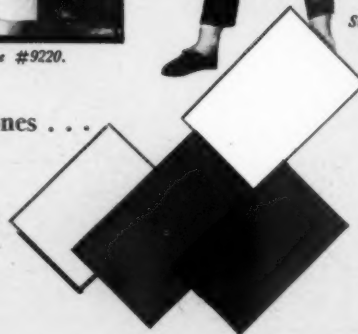
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